

Down Theseus went to Hell
To find his friend to find
Oh that the wives in these our days
were to their mates as kind!

Franklin Hudson

The woman is our hour of ease
Uncertain coy and hard to please
And variable as the shade
By the light quivering aspen made
When pain & anguish wring the brow
A ministering angel thou. 1841

Quid sit futurum cras, fuge quaerere: At-
quem vos diem cumque abibit, luera
Appones, nec dulces amores.

Sperne puer: neque legas

fuge
quaerere

..... the very first

..... the very first
Of human life must spring from woman's breast
Your first small words are taught you from her lips
Your tears first quenched by her, and your last sighs
Too often breathed out in a woman's hearing
When men have shrunk from the ignoble care

Ruskin - o J 'Art, par 70. =

I think the Dunciad is the
most absolutely chivalled
& monumental work
'exacted' in our country

? revision of Bellamy
Works 1776. vol. IV. - No



H. Hudson
THE *ex dono E. J. P.*
1831
D U N C I A D.

BY

11658. e. 50.

ALEXANDER POPE.

FROM

✓

THE TEXT OF DR. WARBURTON.

WITH

ADVERTISEMENTS,
PREFACES,
LETTERS,

INDEX OF PERSONS,
INDEX OF MATTERS,
PARALLELS,

56
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LONDON:

PRINTED FOR J. BELL, BOOKSELLER TO HIS
ROYAL HIGHNESS
THE PRINCE OF WALES.

1788.



THE TREATY OF DR. WARRINGTON.

ADVERTISEMENTS.
INDEX OF TREATIES.
INDEX OF MATTERS.
NOTES.

1800.

LONDON:
PRINTED FOR J. BELL, BOOKSELLER TO HIS
MAYESTY, IN ST. MARTIN'S LANE.
THE PRINTER OF PARLIAMENT.

THE DUNCIAD.

A LETTER TO THE PUBLISHER.

Occasioned by the first correct edition of

THE DUNCIAD.

IT is with pleasure I hear that you have procured a correct copy of the Dunciad, which the many surreptitious ones have rendered so necessary; and it is yet with more that I am informed it will be attended with a Commentary; a work so requisite, that I cannot think the Author himself would have omitted it, had he approved of the first appearance of this Poem.

Such Notes as have occurred to me I herewith send you; you will oblige me by inserting them amongst those which are, or will be, transmitted to you by others; since not only the Author's friends, but even strangers, appear engaged, by humanity, to take some care of an Orphan of so much genius and spirit, which its Parent seems to have abandoned from the very beginning, and suffered to step into the world naked, unguarded, and unattended.

It was upon reading some of the abusive papers lately published, that my great regard to a person whose friendship I esteem as one of the chief honours of my life, and a much greater respect to

truth than to him or any man living, engaged me in enquiries of which the enclosed Notes are the fruit :

I perceived that most of these authors had been (doubtless very wisely) the first aggressors. They had tried, till they were weary, what was to be got by railing at each other : no body was either concerned or surprised if this or that scribbler was proved a dunce, but every one was curious to read what could be said to prove Mr. Pope one, and was ready to pay something for such a discovery ; a stratagem which, would they fairly own it, might not only reconcile them to me, but screen them from the resentment of their lawful superiors, whom they daily abuse, only (as I charitably hope) to get that *by* them, which they cannot get *from* them.

I found this was not all : ill success in that had transported them to personal abuse either of himself, or (what I think he could less forgive) of his friends. They had called men of virtue and honour bad men, long before he had either leisure or inclination to call them bad writers ; and some of them had been such old offenders, that he had quite forgotten their persons, as well as their slanders, till they were pleased to revive them.

Now, what had Mr. Pope done before to incense them ? He had published those Works which are in the hands of every body, in which not the least mention is made of any of them. And what has he done since ? He has laughed, and written the *Dunciad*. What has that said of them ? A very

serious truth, which the Public had said before, that they were dull ; and what it had no sooner said, but they themselves were at great pains to procure, or even purchase, room in the prints to testify under their hands to the truth of it.

I should still have been silent, if either I had seen any inclination in my friend to be serious with such accusers; or if they had only meddled with his writings; since whoever publishes puts himself on his trial by his country: but when his moral character was attacked, and in a manner from which neither truth nor virtue can secure the most innocent; in a manner which, though it annihilates the credit of the accusation with the just and impartial, yet aggravates very much the guilt of the accusers, I mean by authors without names; then I thought, since the danger was common to all, the concern ought to be so; and that it was an act of justice to detect the authors, not only on this account, but as many of them are the same who, for several years past, have made free with the greatest names in Church and State, exposing to the world the private misfortunes of families, abused all, even to women, and whose prostituted papers (for one or other party in the unhappy divisions of their country) have insulted the fallen, the friendless, the exiled, and the dead.

Besides this, which I take to be a public concern, I have already confessed I had a private one. I am one of that number who have long loved and

esteemed Mr. Pope ; and had often declared it was not his capacity or writings (which we ever thought the least valuable part of his character), but the honest, open, and beneficent man, that we most esteemed and loved in him. Now, if what these people say were believed, I must appear to all my friends either a fool or a knave ; either imposed on myself, or imposing on them ; so that I am as much interested in the confutation of these calumnies as he is himself.

I am no author, and consequently not to be suspected either of jealousy or resentment against any of the men, of whom scarce one is known to me by sight ; and as for their writings, I have sought them (on this one occasion) in vain, in the closets and libraries of all my acquaintance. I had still been in the dark, if a gentleman had not procured me (I suppose from some of themselves, for they are generally much more dangerous friends than enemies) the passages I send you. I solemnly protest I have added nothing to the malice or absurdity of them ; which it behoves me to declare, since the vouchers themselves will be so soon and so irrecoverably lost. You may, in some measure, prevent it, by preserving at least their titles *, and discovering (as far as you can depend on the truth of your information) the names of the concealed authors.

* Which we have done in a List hereto subjoined.

The first objection I have heard made to the Poem is, that the persons are too *obscure* for satire. The persons themselves, rather than allow the objection, would forgive the satire; and if one could be tempted to afford it a serious answer, were not all assassinations, popular insurrections, the insolence of the rabble without doors, and of domestics within, most wrongfully chastised, if the meanness of offenders indemnified them from punishment? On the contrary, obscurity renders them more dangerous, as less thought of: law can pronounce judgment only on open facts: morality alone can pass censure on intentions of mischief; so that for secret calumny, or the arrow flying in the dark, there is no public punishment left but what a good writer inflicts.

The next objection is, that these sort of authors are *poor*. That might be pleaded as an excuse at the Old Bailey for lesser crimes than defamation (for it is the case of almost all who are tried there), but sure it can be none here: for who will pretend that the robbing another of his reputation supplies the want of it in himself? I question not but such authors are poor, and heartily wish the objection were removed by any honest livelihood; but poverty is here the accident, not the subject. He who describes malice and villany to be pale and meagre, expresses not the least anger against paleness or leanness, but against malice and villany. The Apothecary

in Romeo and Juliet is poor ; but is he therefore justified in vending poison ? Not but poverty itself becomes a just subject of satire, when it is the consequence of vice, prodigality, or neglect of one's lawful calling ; for then it increases the public burden, fills the streets and highways with robbers, and the garrets with clippers, coiners, and weekly Journalists.

But admitting that two or three of these offend less in their morals than in their writings, must poverty make nonsense sacred ? if so, the fame of bad authors would be much better consulted than that of all the good ones in the world ; and not one of an hundred had ever been called by his right name.

They mistake the whole matter : it is not charity to encourage them in the way they follow, but to get them out of it ; for men are not bunglers because they are poor, but they are poor because they are bunglers.

Is it not pleasant enough to hear our authors crying out on the one hand, as if their persons and characters were too sacred for satire ; and the Public objecting on the other, that they are too mean even for ridicule ? But whether bread or fame be their end, it must be allowed our Author, by and in this Poem, has mercifully given them a little of both.

There are two or three who, by their rank and fortune, have no benefit from the former objections,

supposing them good, and these I was sorry to see in such company: but if, without any provocation, two or three gentlemen will fall upon one, in an affair wherein his interest and reputation are equally embarked, they cannot, certainly, after they have been content to print themselves his enemies, complain of being put into the number of them.

Others, I am told, pretend to have been once his friends. Surely they are their enemies who say so, since nothing can be more odious than to treat a friend as they have done. But of this I cannot persuade myself, when I consider the constant and eternal aversion of all bad writers to a good one.

Such as claim a merit from being his admirers, I would gladly ask, if it lays him under a personal obligation? At that rate he would be the most obliged humble servant in the world. I dare swear for these in particular, he never desired them to be his admirers, nor promised, in return, to be theirs: that had truly been a sign he was of their acquaintance; but would not the malicious world have suspected such an approbation of some motive worse than ignorance, in the Author of the Essay on Criticism? Be it as it will, the reasons of their admiration and of his contempt are equally subsisting, for his works and theirs are the very same that they were.

One, therefore, of their assertions I believe may be true, "That he has a contempt for their writings." And there is another which would probably be sooner allowed by himself than by any

good judge beside, "That his own have found too much success with the Public." But as it cannot consist with his modesty to claim this as a justice, it lies not on him, but entirely on the Public, to defend its own judgment.

There remains what, in my opinion, might seem a better plea for these people than any they have made use of. If *obscurity* or *poverty* were to exempt a man from satire, much more should *folly* or *dullness*, which are still more involuntary; nay, as much so as personal deformity. But even this will not help them: deformity becomes an object of ridicule when a man sets up for being handsome; and so much dulness, when he sets up for a wit. They are not ridiculed because ridicule in itself is, or ought to be, a pleasure; but because it is just to undeceive and vindicate the honest and unpretending part of mankind from imposition; because particular interest ought to yield to general, and a great number, who are not naturally fools, ought never to be made so, in complaisance to those who are. Accordingly we find that, in all ages, all vain pretenders, were they ever so poor, or ever so dull, have been constantly the topics of the most candid satirists, from the Codrus of Juvenal to the Damon of Boileau.

Having mentioned Boileau, the greatest poet and most judicious critic of his age and country, admirable for his talents, and yet, perhaps, more admirable for his judgment in the proper application of

them, I cannot help remarking the resemblance betwixt him and our Author in qualities, fame, and fortune; in the distinctions shewn them by their superiors, in the general esteem of their equals, and in their extended reputation amongst foreigners; in the latter of which ours has met with the better fate, as he has had for his translators persons of the most eminent rank and abilities in their respective nations *. But the resemblance holds in nothing more than in their being equally abused by the ignorant pretenders to poetry of their times; of which not the least memory will remain but in their own writings, and in the notes made upon them. What Boileau has done in almost all his poems, our Author has only in this: I dare answer for him he will do it in no more; and on this principle, of attacking few but who had slandered him, he could not have done it at all, had he been confined from censuring obscure and worthless persons; for scarce any other were his enemies. However, as the

* Essay on Criticism, in French verse, by General Hamilton; the same, in verse also, by Monsieur Roboton, counsellor and privy secretary to King George I. after by the Abbé Reynel, in verse, with notes. Rape of the Lock, in French, by the Princess of Conti, Paris, 1728; and in Italian verse by the Abbé Conti, a noble Venetian; and by the Marquis Rangoni, envoy extraordinary from Modena to King George II. Others of his works by Salvini of Florence, &c. His Essays and Dissertations on Homer, several times translated into French. Essay on Man, by the Abbé Reynel, in verse: by Monsieur Silhouette, in prose, 1737; and since by others in French, Italian, and Latin.

parity is so remarkable, I hope it will continue to the last; and if ever he should give us an edition of this Poem himself, I may see some of them treated as gently, on their repentance or better merit, as Perrault and Quinault were at last by Boileau.

In one point I must be allowed to think the character of our English poet the more amiable. He has not been a follower of fortune or success; he has lived with the great without flattery; been a friend to men in power without pensions, from whom, as he asked, so he received, no favour, but what was done him in his friends. As his Satires were the more just for being delayed, so were his Panegyrics; bestowed only on such persons as he had familiarly known, only for such virtues as he had long observed in them, and only at such times as others cease to praise, if not begin to calumniate them—I mean when out of power, or out of fashion*. A satire, therefore, on writers so notorious for the contrary practice, became no man so well as himself; as none, it is plain, was so little in their friendships, or so much in that of those whom they had most abused, namely, the greatest and best of all parties. Let me add a further reason, that,

* As Mr. Wycherley, at the time the Town declaimed against his book of Poems; Mr. Walsh, after his death; Sir William Trumbull, when he had resigned the office of secretary of state; Lord Bolingbroke, at his leaving England, after the Queen's death; Lord Oxford, in his last decline of life; Mr. Secretary Craggs, at the end of the South-sea year, and after his death: others only in Epitaphs.

though engaged in their friendships, he never espoused their animosities; and can almost singly challenge this honour, not to have written a line of any man which, through guilt, through shame, or through fear, through variety of fortune, or change of interests, he was ever unwilling to own.

I shall conclude with remarking, what a pleasure it must be to every reader of humanity to see all along that our Author, in his very laughter, is not indulging his own ill-nature, but only punishing that of others. As to his Poem, those alone are capable of doing it justice who, to use the words of a great writer, know how hard it is (with regard both to his subject and his manner) *vetustis dare novitatem, obsoletis nitorem, obscuris lucem, fastiditis gratiam.* I am

Your most humble servant,

St. James's,
Dec. 22, 1728.

WILLIAM CLELAND *.

* This gentleman was of Scotland, and bred at the university of Utrecht with the Earl of Mar. He served in Spain under Earl Rivers. After the peace, he was made one of the commissioners of the customs in Scotland, and then of taxes in England; in which having shewn himself for twenty years diligent, punctual, and incorruptible, (though without any other assistance of fortune) he was suddenly displaced by the minister, in the sixty-eighth year of his age, and died two months after, in 1741. He was a person of universal learning, and an enlarged conversation; no man had a warmer heart for his friend, or a sincerer attachment to the constitution of his country. And yet, for all this, the Public would never believe him to be the author of this Letter.

B ij

MARTINUS SCRIBLERUS

HIS PROLEGOMENA AND ILLUSTRATIONS

TO THE DUNCIAD.

WITH THE HYPERCRITICS OF ARISTARCHUS.

DENNIS, *Remarks on Pr. Arthur.*

I CANNOT but think it the most reasonable thing in the world to distinguish good writers, by discouraging the bad: nor is it an ill-natured thing, in relation even to the very persons upon whom the reflections are made. It is true, it may deprive them a little the sooner of a short profit and a transitory reputation; but then it may have a good effect, and oblige them (before it be too late) to decline that for which they are so very unfit, and to have recourse to something in which they may be more successful.

Character of Mr. P. 1716.

The Persons whom Boileau has attacked in his writings, have been for the most part authors, and most of those authors poets: and the censures he hath passed upon them have been confirmed by all Europe.

GILDON, *Pref. to his New Rehearsal.*

It is the common cry of the poetasters of the Town, and their fautors, that it is an ill-natured thing to expose the pretenders to wit and poetry. The judges and magistrates may with full as good reason be reproached with ill-nature for putting the

laws in execution against a thief or impostor.—
The same will hold in the Republic of Letters, if
the critics and judges will let every ignorant pre-
tender to scribbling pass on the world.

THEOBALD, *Letter to MIST, June 22, 1728.*

Attacks may be levelled either against failures in
genius, or against the pretensions of writing with-
out one.

CONCANEN, *Ded. to the Author of the Dunciad.*

A Satire upon dulness is a thing that has been
used and allowed in all ages.

*Out of thine own mouth will I judge thee, wicked
Scribbler !*

TESTIMONIES OF AUTHORS

CONCERNING OUR POET AND HIS WORKS.

M. SCRIBLERUS LECTORI S.

BEFORE we present thee with our Exercitations on
this most delectable Poem (drawn from the many
volumes of our *adversaria* on modern Authors),
we shall here, according to the laudable usage of
editors, collect the various judgments of the learned
concerning our Poet ; various, indeed, not only of

different authors, but of the same author at different seasons. Nor shall we gather only the Testimonies of such eminent wits as would of course descend to posterity, and consequently be read without our collection; but we shall likewise, with incredible labour, seek out for divers others which, but for this our diligence, could never, at the distance of a few months, appear to the eye of the most curious. Hereby thou mayst not only receive the delectation of variety, but also arrive at a more certain judgment, by a grave and circumspect comparison of the witnesses with each other, or of each with himself. Hence, also, thou wilt be enabled to draw reflections not only of a critical, but a moral nature, by being let into many particulars of the person as well as genius, and of the fortune as well as merit, of our Author: in which, if I relate some things of little concern, peradventure, to thee, and some of as little even to him, I intreat thee to consider how minutely all true critics and commentators are wont to insist upon such, and how material they seem to themselves, if to none other. Forgive me, gentle Reader, if (following learned example) I, ever and anon, become tedious; allow me to take the same pains to find whether my Author were good or bad, well or ill-natured, modest or arrogant, as another whether his author was fair or brown, short or tall, or whether he wore a coat or a cassock.

We purposed to begin with his life, parentage, and education; but as to these even his contemporaries

do exceedingly differ. One saith * he was educated at home; another †, that he was bred at St. Omer's by Jesuits; a third ‡, not at St. Omer's, but at Oxford; a fourth ||, that he had no university education at all. Those who allow him to be bred at home differ as much concerning his tutor: one saith § he was kept by his father on purpose; a second **, that he was an itinerant priest; a third ††, that he was a parson: one ‡‡ calleth him a secular clergyman of the Church of Rome; another |||, a monk. As little do they agree about his father, whom † one supposeth, like the father of Hesiod, a tradesman or merchant; another †, a husbandman; another ‡, a hatter, &c. Nor has an author been wanting to give our Poet such a father as Apuleius hath to Plato, Jamblichus to Pathagoras, and divers to Homer, namely, a dæmon: for thus Mr. Gildon ||; "Certain it is that his original is not from Adam,

* Giles Jacob's *Lives of the Poets*, vol. II. in his life.
 † Dennis's *Reflections on the Essay on Criticism*, p. 4.
 ‡ *Dunciad Dissected*, p. 4. || *Guardian*, No. 40. § Jacob's *Lives*, &c. vol. II. ** *Dunciad Dissected*, p. 4.
 †† Farmer P. and his son. ‡‡ *Dunciad Dissected*.
 ||| *Characters of the Times*, p. 45. † *Female Dunciad*, p. ult. † *Dunciad Dissected*. † *Roome, Paraphrase on the 4th of Genesis*, printed 1729. || *Character of Mr. P. and his writings*, in a letter to a friend, printed for S. Popping, 1716, p. 10. Curl, in his *Key to the Dunciad*, (first edit. said to be printed for A. Dodd) in the tenth page, declared Gildon to be author of that libel; though in the subsequent editions of his *Key* he left out this assertion, and affirmed (in the *Curliad*, p. 4. and 8.) that it was written by Dennis only.

“but the devil? and that he wanteth nothing but
 “horns and tail to be the exact resemblance of his
 “infernal father.” Finding, therefore, such con-
 trariety of opinions, and (whatever be ours of this
 sort of generation) not being fond to enter into
 controversy, we shall defer writing the Life of our
 Poet till authors can determine among themselves
 what parents or education he had, or whether he
 had any education or parents at all.

Proceed we to what is more certain, his Works;
 though not less uncertain the judgments concerning
 them; beginning with his Essay on Criticism, of
 which hear first the most ancient of critics,

MR. JOHN DENNIS.

“His precepts are false or trivial, or both; his
 “thoughts are crude and abortive; his expressions
 “absurd, his numbers harsh and unmusical, his
 “rhymes trivial and common.—Instead of ma-
 “jesty, we have something that is very mean; in-
 “stead of gravity, something that is very boyish;
 “and instead of perspicuity and lucid order, we
 “have but too often obscurity and confusion.”
 And in another place; “What rare Numbers are
 “here! would not one swear that this youngster
 “had espoused some antiquated Muse, who had
 “sued out a divorce from some superannuated sin-
 “ner, upon account of impotence, and who being
 “poxed by her former spouse, has got the gout in

her decrepit age, which makes her hobble so dam-
nably.*‡

No less peremptory is the censure of our hyper-
critical historian,

MR. OLDMIXON.

"I dare not say any thing of the Essay on Cri-
ticism in verse; but if any more curious reader has
discovered in it something *new*, which is not in
Dryden's Prefaces, Dedications, and his Essay
on Dramatic Poetry, not to mention the French
critics, I should be very glad to have the benefit
of the discovery †."

He is followed (as in fame, so in judgment) by
the modest and simple-minded

MR. LEONARD WELSTED,

who, out of great respect to our Poet, not naming
him, doth yet glance at his Essay, together with
the Duke of Buckingham's, and the Criticisms of
Dryden, and of Horace, which he more openly
taxeth ‡: "As to the numerous treatises, essays,
arts, &c. both in verse and prose, that have
been written by the Moderns on this ground-
work, they do but hackney the same thoughts over
again, making them still more trite. Most of their

* Reflections Critical and Satirical on a Rhapsody cal-
led, An Essay on Criticism, printed for Bernard Lintot, oc-
tavo.

† Essay on Criticism in prose, octavo, 1728, by the au-
thor of the Critical History of England.

‡ Preface to his Poems, p. 18, 53.

“pieces are nothing but a pert, insipid heap of
 “common place. Horace has, even in his Art of
 “Poetry, thrown out several things which plainly
 “shew he thought an Art of Poetry was of no use,
 “even while he was writing one.”

To all which great authorities we can only oppose that of

MR. ADDISON.

“*The Art of Criticism,” saith he, “which was
 “published some months since, is a masterpiece in
 “its kind. The observations follow one another
 “like those in Horace’s Art of Poetry, without
 “that methodical regularity which would have
 “been requisite in a prose writer. They are some
 “of them *uncommon*, but such as the reader must
 “assent to, when he sees them explained with that
 “ease and perspicuity in which they are delivered.
 “As for those which are the most known, and the
 “most received, they are placed in so beautiful a
 “light, and illustrated with such apt allusions,
 “that they have in them all the graces of novelty,
 “and make the reader, who was before acquainted
 “with them, still more convinced of their truth and
 “solidity. And here give me leave to mention
 “what Mons. Boileau has so well enlarged upon
 “in the Preface to his Works; that wit and fine
 “writing doth not consist so much in advancing
 “things that are new, as in giving things

* Spectator, No. 253.

“ that are known an agreeable turn. It is impossible for us, who live in the latter ages of the world, to make observations in criticism, morality, or any art or science, which have not been touched upon by others; we have little else left us but to represent the common sense of mankind in more strong, more beautiful, or more uncommon lights. If a reader examines Horace's Art of Poetry, he will find but few precepts in it which he may not meet with in Aristotle, and which were not commonly known by all the poets of the Augustan age. His way of expressing and applying them, not his invention of them, is what we are chiefly to admire.

“ Longinus, in his Reflexions, has given us the same kind of sublime which he observes in the several passages that occasioned them; I cannot but take notice that our English Author has, after the same manner, exemplified several of the precepts in the very precepts themselves.” He then produces some instances of a particular beauty in the Numbers, and concludes with saying, that “ There are three poems in our tongue of the same nature, and each a masterpiece in its kind; the Essay on Translated Verse, the Essay on the Art of Poetry, and the Essay on Criticism.”

Of Windsor Forest positive is the judgment of affirmative.

MR. JOHN DENNIS, *and*
 “ * That it is a wretched rhapsody, impudently
 “ writ in emulation of the Cooper’s Hill of Sir
 “ John Denham: the author of it is obscure, is
 “ ambiguous, is affected, is temerarious, is bar-
 “ barous.”

But the author of the Dispensary,

DR. GARTH,
 in the Preface to his poem of Clarendon †, differs
 from this opinion: “ Those who have seen these
 “ two excellent poems of Cooper’s Hill and Wind-
 “ sor Forest, the one written by Sir John Denham,
 “ the other by Mr. Pope, will shew a great deal
 “ of candour if they approve of this.”

Of the Epistle of Eloisa, we are told by the ob-
 scure writer of a poem called Sawney, “ That
 “ because Prior’s Henry and Emma charmed the
 “ finest tastes, our Author writ his Eloise in op-
 “ position to it, but forgot innocence and virtue:
 “ if you take away her tender thoughts, and her
 “ fierce desires, all the rest is of no value.” In
 which, methinks, his judgment resembleth that of
 a French tailor on a villa and garden by the Thames:
 “ All this is very fine; but take away the river,
 “ and it is good for nothing.”

But very contrary hereunto was the opinion of
 MR. PRIOR
 himself, saying, in his Alma ‡,

* Letter to B. B. at the end of the Remarks on Pope’s
 Homer, 1717. † Printed 1728, p. 12. ‡ Alma, canto 2.

" O Abeland ! Ill fated youth,
 " Thy tale will justify this truth :
 " But well I weet thy cruel wrong
 " Adorns a nobler poet's song :
 " Dan Pope, for thy misfortune griev'd,
 " With kind concern and skill has weav'd
 " A silken web ; and ne'er shall fade
 " Its colours : gently has he laid
 " The mantle o'er thy sad distress,
 " And Venus shall the texture bless," &c.

Come we now to his Translation of the Iliad, celebrated by numerous pens ; yet it shall suffice to mention the indefatigable

SIR RICHARD BLACKMORE, KT. who (though otherwise a severe censurer of our Author) yet styleth this " A laudable Translation *." That ready writer,

MR. OLDMIXON, in his fore-mentioned Essay, frequently commends the same. And the painful

MR. LEWIS THEOBALD thus extols it † : " The spirit of Homer breathes all through this Translation.—I am in doubt whether I should most admire the justness to the Original, or the force and beauty of the Language, or the sounding variety of the Numbers ; but when I find all these meet, it puts me in mind of what the poet says of one of his heroes, that he alone raised and slung with ease a weighty stone that two common men could not

* In his Essays, vol. I. printed for E. Curl.

† Censor, Vol. II. No. 33.

“ lift from the ground ; just so one single person
 “ has performed, in this Translation, what I once
 “ despaired to have seen done by the force of se-
 “ veral masterly hands.” Indeed the same gentle-
 man appears to have changed his sentiment in his
 Essay on the Art of Sinking in Reputation, (prin-
 ted in MIST’S JOURNAL, March 30, 1728,) where
 he says thus : “ In order to sink in reputation, let
 “ him take it into his head to descend into Homer,
 “ (let the world wonder, as it will, how the devil
 “ he got there) and pretend to do him into Eng-
 “ lish, so his version denotes his neglect of the
 “ manner how.” Strange variation ! We are told
 in

MIST’S JOURNAL, June 8.

“ That this Translation of the Iliad was not in all
 “ respects conformable to the fine taste of his friend
 “ Mr. Addison ; insomuch that he employed a
 “ younger Muse in an undertaking of this kind,
 “ which he supervised himself.” Whether Mr.
 Addison did find it conformable to his taste or not,
 best appears from his own testimony the year fol-
 lowing its publication, in these words :

MR. ADDISON, FREEHOLDER, NO 40.

“ When I consider myself as a British freeholder,
 “ I am in a particular manner pleased with the
 “ labours of those who have improved our lan-
 “ guage with the translations of old Greek and
 “ Latin authors.—We have already most of their

“ historians in our own tongue, and, what is more
 “ for the honour of our language, it hath been
 “ taught to express with elegance the greatest of
 “ their poets in each nation. The illiterate
 “ among our own countrymen may learn to judge
 “ from Dryden’s Virgil of the most perfect epic
 “ performance; and those parts of Homer which
 “ have been published already by Mr. Pope, give
 “ us reason to think that the Iliad will appear in
 “ English with as little disadvantage to that im-
 “ mortal poem.”

As to the rest, there is a slight mistake; for this younger muse was an elder: nor was the gentleman (who is a friend of our Author) employed by Mr. Addison to translate it *after* him; since he saith himself that he did it *before* *. Contrariwise, that Mr. Addison engaged our Author in this work, appeareth by declaration thereof in the Preface to the Iliad, printed some time before his death, and by his own letters of October 26, and November 2, 1713, where he declares it is his opinion, that no other person was equal to it.

Next comes his Shakespeare on the stage: “ Let
 “ him” (quoth one, whom I take to be

MR. THEOBALD, MIST’S JOURNAL, June 8, 1728,)

“ publish such an author as he has least studied,
 “ and forget to discharge even the dull duty of an

* Vide Preface to Mr. Tickel’s translation of the First Book of the Iliad, 4to.

“ editor. In this project let him lend the book-
 “ seller his name (for a competent sum of money)
 “ to promote the credit of an exorbitant subscrip-
 “ tion.” Gentle Reader, be pleased to cast thine
 eye on the Proposal below quoted, and on what
 follows (some months after the former assertion)
 in the same Journalist of June 8. “ The book-
 “ seller proposed the book by subscription, and
 “ raised some thousands of pounds for the same :
 “ I believe the gentleman did *not* share in the pro-
 “ fits of this extravagant subscription.”
 “ After the Iliad, he undertook (saith
 MIST’S JOURNAL, June 8, 1728,)

“ the sequel of that work, the Odyssey; and having
 “ secured the success by a numerous subscription,
 “ he employed some *underlings* to perform what,
 “ according to his Proposals, should come from
 “ his own hands.” To which heavy charge we
 can in truth oppose nothing but the words of

MR. POPE’S PROPOSAL for the ODYSSEY,
 (printed for J. WATTS, Jan. 10, 1724.)

“ I take this occasion to declare, that the sub-
 “ cription for Shakespeare belongs wholly to Mr.
 “ Tonson : and that the benefit of this Proposal
 “ is not solely for my own use, but for that of two
 “ of my friends, who have assisted me in this
 “ work.” But these very gentlemen are extolled
 above our Poet himself in another of MIST’S
 JOURNALS, March 30, 1728, saying, “ That
 “ he would not advise Mr. Pope to try the expe-

“ riment again of getting a great part of a book
 “ done by assistants, lest those extraneous parts
 “ should unhappily ascend to the sublime, and
 “ retard the declension of the whole.” Behold !
 these *underlings* are become good writers !

If any say, that before the said Proposals were printed, the subscription was begun, without declaration of such assistance ; verily those who set it on foot, or (as the term is) secured it, to wit, the right Honourable the Lord Viscount Harcourt, were he living, would testify, and the Right Honourable the Lord Bathurst, now living, doth testify, the same is a falsehood.

Sorry I am that persons professing to be learned, or of whatever rank of authors, should either falsely tax, or be falsely taxed. Yet let us, who are only reporters, be impartial in our citations, and proceed.

MIST'S JOURNAL, June 8, 1728.

“ Mr. Addison raised this Author from obscurity, obtained him the acquaintance and
 “ friendship of the whole body of our nobility,
 “ and transferred his powerful interests with those
 “ great men to this rising bard, who frequently
 “ levied, by that means, unusual contributions on
 “ the Public.” Which surely cannot be, if, as
 the author of the *Dunciad* Dissected reporteth,
 “ Mr. Wycherly had before introduced him into a
 “ familiar acquaintance with the greatest peers and
 “ brightest wits then living.”

“ No sooner (saith the same Journalist) was his body lifeless, but this Author, reviving his sentiment, libelled the memory of his departed friend; and, what was still more heinous, made the scandal public.” Grievous the accusation! unknown the accuser! the person accused no witness in his own cause; the person, in whose regard accused, dead! But if there be living any one nobleman whose friendship, yea, any one gentleman whose subscription, Mr. Addison procured to our Author, let him stand forth, that truth may appear! *Amicus Plato, amicus Socrates, sed magis amica veritas.* In verity, the whole story of the libel is a lie; witness those persons of integrity who, several years before Mr. Addison’s decease, did see and approve of the said verses, in no wise a libel, but a friendly rebuke, sent privately, in our Author’s own hand, to Mr. Addison himself, and never made public, till after their own Journals and Curl had printed the same. One name alone, which I am here authorised to declare, will sufficiently evince the truth, that of the Right Honourable the Earl of Burlington.

Next is he taxed with a crime (in the opinion of some authors, I doubt, more heinous than any in morality), to wit, Plagiarism, from the inventive and quaint-conceited

JAMES MOORE-SMITH, Gent.

“ * Upon reading the third volume of Pope’s

* Daily Journal, March 18, 1728.

"Miscellanies, I found five lines which I thought excellent; and happening to praise them, a gentleman produced a modern comedy (the Rival Modes) published last year, where were the same verses to a tittle.

"These gentlemen are undoubtedly the first plagiarists, that pretend to make a reputation by stealing from a man's works in his own life-time, and out of a public print." Let us join to this what is written by the author of the Rival Modes: he said Mr. James Moore-Smith, in a letter to our Author himself, who had informed him, a month before that play was acted, Jan. 27, 1726-7, "That these verses, which he had before given him leave to insert in it, would be known for his, some copies being got abroad. He desires, nevertheless, that since the lines had been read in his Comedy to several, Mr. P. would not deprive it of them," &c. Surely if we add the testimonies of the Lord Bolingbroke, of the lady to whom the said verses were originally addressed, of Hugh Bethel, Esq. and others, who knew them as our Author's, long before the said gentlemen composed his play, it is hoped the ingenuous, that affect not error, will rectify their opinion by the suffrage of so honourable personages.

And yet followeth another charge, insinuating no less than his enmity both to Church and State, which could come from no other informer than the said

MR. JAMES MOORE-SMITH.

“ * The Memoirs of a Parish Clerk was a very
 “ dull and unjust abuse of a person who wrote in
 “ defence of our religion and constitution, and who
 “ has been dead many years.” This seemeth also
 most untrue, it being known to divers that these
 Memoirs were written at the seat of the Lord Har-
 court, in Oxfordshire, before that excellent person’s
 (Bishop Burnet) death, and many years before the
 appearance of that history of which they are pre-
 tended to be an abuse. Most true it is that Mr.
 Moore had such a design, and was himself the
 man who pressed Dr. Arburthnot and Mr. Pope to
 assist him therein; and that he borrowed those
 Memoirs of our Author, when that history came
 forth, with intent to turn them to such abuse: but
 being able to obtain from our Author but one
 single hint, and either changing his mind, or ha-
 ving more mind than ability, he contented himself
 to keep the said Memoirs, and read them as his
 own to all his acquaintance. A noble person
 there is into whose company Mr. Pope once
 chanced to introduce him, who well remembereth
 the conversation of Mr. Moore to have turned up-
 on the “ Contempt he had for the work of that re-
 “ verend prelate, and how full he was of a design
 “ he declared himself to have of exposing it.”
 This noble person is the Earl of Peterborough.

Here, in truth, should we crave pardon of all the

* Daily Journal April 3, 1728.

foresaid Right Honourable and worthy personages, for having mentioned them in the same page with such weekly riff-raff railers and rhymers, but that we had their ever-honoured commands for the same; and that they are introduced not as witnesses in the controversy, but as witnesses that cannot be controverted; not to dispute, but to decide.

Certain it is, that dividing our writers into two classes, of such who were acquaintance, and of such who were strangers, to our Author, the former are those who speak well, and the other those who speak evil of him. Of the first class the most noble

JOHN DUKE OF BUCKINGHAM

sums up his character in these lines :

- "And yet so wondrous, so sublime a thing,
- "As the great Iliad, scarce could make me sing,
- "Unless I justly could at once commend
- "A good companion, and as firm a friend.
- "One moral, or a mere well-natur'd deed,
- "Can all desert in sciences exceed."

So also is he deciphered by the Honourable

SIMON HARCOURT.

- "† Say, wondrous youth, what column wilt thou chuse,
- "What laurel'd arch for thy triumphant muse?
- "Though each great ancient court thee to his shrine,
- "Though every laurel through the dome be thine----
- "Go to the good and just, an awful train:
- "Thy soul's delight.-----"

Recorded in like manner, for his virtuous disposition, and gentle bearing, by the ingenious

* Verses to Mr. P. on his Translation of Homer.

† Poem prefixed to his Works.

MR. WALTER HART,

in this apostrophe :

" O ! ever worthy, ever crown'd with praise !
 " Blest in thy life, and blest in all thy lays,
 " Add, that the Sisters ev'ry thought refine,
 " And even thy life be faultless as thy line ;
 " Yet Envy still with fiercer rage pursues,
 " Obscures the virtue, and defames the muse.
 " A soul like thine, in pain, in grief, resign'd,
 " Views with just scorn the malice of mankind."

The witty and moral satirist

DR. EDWARD YOUNG,

wishing some check to the corruption and evil manners of the times, calleth out upon our Poet to undertake a task so worthy of his virtue :

" † Why slumbers Pope, who leads the Muses' train,
 " Nor hears that Virtue, which he loves, complain ?"

MR. MALLET,

in his Epistle on Verbal Criticism :

" Whose life, severely scan'd, transcends his lays ;
 " For wit, supreme is but his second praise."

MR. HAMMOND,

that delicate and correct imitator of Tibullus, in his Love Elegies, Elegy xiv.

" Now fir'd by Pope and Virtue, leave the age,
 " In low pursuit of self-undoing wrong,
 " And trace the Author through his moral page,
 " Whose blameless life still answers to his song."

MR. THOMSON,

in his elegant and philosophical poem of the Seasons :

" Although not sweeter his own Homer sings,
 " Yet is his life the more endearing song."

* In his Poems, printed for B. Lintot.

† Universal Passion, Sat. I.

To the same tune also singeth that learned clerk of Suffolk,

MR. WILLIAM BROOME,

" * Thus nobly rising in fair Virtue's cause,
" From thy own life transcribe th' unerring laws."

And, to close all, hear the Reverend Dean of St. Patrick's :

" A soul with ev'ry virtue fraught,
" By patriots, priests, and poets taught:
" Whose filial piety excels
" Whatever Grecian story tells.
" A genius for each bus'ness fit,
" Whose meanest talent is his wit," &c.

Let us now recreate thee by turning to the other side, and shewing his Character drawn by those with whom he never conversed, and whose countenances he could not know, though turned against him : first again commencing with the high-voiced and never-enough-quoted

MR. JOHN DENNIS,

who, in his Reflections on the Essay on Criticism, thus describeth him : " A little affected hypocrite, who has nothing in his mouth but candour, truth, friendship, good-nature, humanity, and magnanimity. He is so great a lover of falsehood, that whenever he has a mind to calumniate his contemporaries, he brands them with some defect which is just contrary to some good quality for which all their friends and their acquaintance commend them. He seems to have a particular pique to people of quality, and authors of that rank. He

* In his Poems, and at the end of the Odyssey.

" must derive his religion from St. Omer's."—But in the character of Mr. P. and his writings, (printed by S. Popping, 1716,) he saith, " Though he is a " professor of the worst religion, yet he laughs at " it ; " " but that, nevertheless, he is a virulent " Papist ; and yet a pillar for the Church of Eng- " land." Of both which opinions

MR. LEWIS THEOBALD

seems also to be; declaring, in *MIST'S JOURNAL* of June 22, 1718, " That, if he is not shrewdly " abused, he made it his business to cackle to both " parties in their own sentiments." But as to his pique against people of quality, the same Journalist doth not agree, but saith, (May 8, 1728,) " He had, by some means or other, the acquaint- " ance and friendship of the whole body of our no- " bility."

However contradictory this may appear, Mr. Dennis and Gildon, in the character last cited, make it all plain, by assuring us, " That he is a creature " that reconciles all contradictions : he is a beast, " and a man ; a Whig, and a Tory ; a writer (at " one and the same time) of *Guardians* and *Exa- " miners** : an asserter of liberty, and of the dis- " pensing power of kings ; a Jesuitical professor " of truth ; a base and a foul pretender to candour." So that upon the whole account, we must conclude him either to have been a great hypocrite, or a very

* The names of two weekly papers.

honest man ; a terrible imposer upon both parties, or very moderate to either.

Be it as to the judicious reader shall seem good. Sure it is he is little favoured of certain authors whose wrath is perilous : for one declares he ought to have a price set on his head and to be hunted down as a wild beast * ; another protests that he does not know what may happen ; advises him to insure his person ; says he has bitter enemies, and expressly declares it will be well if he escapes with his life †. One desires he would cut his own throat, or hang himself †. But Pasquin seemed rather inclined it should be done by the government, representing him engaged in grievous designs with a Lord of Parliament then under prosecution ‖. Mr. Dennis himself hath written to a minister, that he is one of the most dangerous persons in this kingdom ** ; and assureth the Public that he is an open and mortal enemy to his country ; a monster that will, one day, shew as daring a soul as a mad Indian, who runs a-muck to kill the first Christian he meets ††. Another gives information of treason discovered in his Poem ††. Mr.

* Theobald, Letter in *Mist's Journal*, June 22d, 1728.

† Smedley, Pref. to *Gulliveriana*, p. 14, 16.

‡ *Gulliveriana*, p. 332. ‖ Anno 1723. ** Anno 1729.

†† Preface to *Remarks on the Rape of the Lock*, p. 12. and in the last page of that treatise.

‡‡ Page 6, 7, of the preface, by Concanen, to a book entitled, *A Collection of all the Letters, Essays, Verses, and Advertisements, occasioned by Pope and Swift's Miscellanies*. Printed for A. Moore, octavo, 1714.

Curl boldly supplies an imperfect verse with kings and princesses *; and one Matthew Concanen, yet more impudent, publishes, at length, the two most sacred names in this nation as members of the Dunciad †!

This is prodigious! yet it is almost as strange that, in the midst of these invectives, his greatest enemies have (I know not how) borne testimony to some merit in him.

MR. THEOBALD,

in censuring his Shakspeare, declares, "He has so great an esteem for Mr. Pope, and so high an opinion of his genius and excellencies, that notwithstanding he professes a veneration almost rising to idolatry for the writings of this inimitable Poet, he would be very loath even to do him justice at the expence of that other gentleman's character ‡."

MR. CHARLES GILDON,

after having violently attacked him in many pieces at last came to wish from his heart, "That Mr. Pope would be prevailed upon to give us Ovid's Epistles by his hand; for it is certain we see the original of Sappho to Phaon with much more life and likeness in his version than in that of Sir Car Scrope. And this (he adds) is the more to be wished, because in the English tongue we

* Key to the Dunciad, 3d edition, p. 18.

† A List of Persons, &c. at the end of the fore-mentioned Collection of all the Letters, Essays, &c.

‡ Introduction to Shakspeare Restored, in quarto, p. 3.

have scarce any thing truly and naturally written upon Love *." He also, in taxing Sir Richard Blackmore for his heterodox opinions of Homer, challenges him to answer what Mr. Pope hath said in his Preface to that poet.

MR. OLDMIXON

calls him a great master of our tongue; declares "The purity and perfection of the English language to be found in his Homer; and, saying there are more good verses in Dryden's Virgil than in any other work, excepts this of our Author only †."

The Author of a Letter to MR. CIBBER

says ‡, "Pope was so good a versifier [*once*] that his predecessor Mr. Dryden, and his contemporary Mr. Prior excepted, the harmony of his numbers is equal to any body's; and that he *had* all the merit that a man can have that way." And

MR. THOMAS COOKE,

after much blemishing our Author's Homer, crieth out,

"But in his other works what beauties shine,

"While sweetest music dwells in ev'ry line!

"These he admir'd, on these he stamp'd his praise,

"And bade them live to brighten future days||."

So also one who takes the name of

H. STANHOPE,

the maker of certain verses to Duncan Campbell, in

* Commentary on the Duke of Buckingham's Essay, vo. 1721, p. 97, 98.

† In his prose Essay on Criticism.

‡ Printed by J. Roberts, 1742, p. 11.

|| Battle of Poets, folio, p. 15.

D ij

that poem *, which is wholly a satire on Mr. Pope, confesseth,

- “ 'Tis true, if finest notes alone could show
 “ (Tun'd justly high, or regularly low)
 “ That we should fame to these mere vocals give;
 “ Pope more than we can offer should receive:
 “ For when some gliding river is his theme,
 “ His lines run smoother than the smoothest stream,” &c.

MIST'S JOURNAL, June 8, 1728.

Although he says, “ The smooth numbers of the
 “ Dunciad are all that recommend it, nor has it any
 “ other merit;” yet that same paper hath these words:
 “ The Author is allowed to be a perfect master of
 “ an easy and elegant versification. In all his works
 “ we find the most happy turns, and natural si-
 “ milies, wonderfully short, and thick sown.”

The Essay on the Dunciad also owns, p. 25, it
 is very full of beautiful images. But the panegyric,
 which crowns all that can be said on this Poem is
 bestowed by our Laureat,

MR. COLLEY CIBBER,

who “ grants it to be a better Poem of its kind than
 “ ever was writ:” but adds, “ it was a victory over
 “ a parcel of poor wretches, whom it was almost
 “ cowardice to conquer.—A man might as well
 “ triumph for having killed so many silly flies that
 “ offended him. Could he have let them alone, by
 “ this time, poor souls! they had all been buried

* Printed under the title of *The Progress of Dulness*,
 duodecimo, 1728.

"in oblivion *." Here we see our excellent Laureat allows the justice of the satire on every man in it but himself, as the great Mr. Dennis did before him.

The said

MR. DENNIS and MR. GILDON,

in the most furious of all their works, (the forecited Character, p. 5.) do in concert † confess, "That
"some men of good understanding value him for
"his rhymes." And (p. 17.) "That he has got,
"like Mr. Bayes in the Rehearsal, (that is, like Mr.
"Dryden) a notable knack at rhyming, and wri-
"ting smooth verse."

* Cibber's Letter to Mr. Pope, p. 9, 12.

† *In concert.*] Hear how Mr. Dennis hath proved our mistake in this place: "As to my writing in *concert* with
"Mr. Gildon, I declare upon the honour and word of a
"gentleman, that I never wrote so much as one line in
"concert with any one man whatsoever. And these two
"letters from Gildon will plainly shew that we are not
"writers in *concert* with each other.

"Sir,

"—The height of my ambition is to please men of
"the best judgment; and finding that I have entertained
"my master agreeably, I have the extent of the reward of
"my labour."

"Sir,

"I had not the opportunity of hearing of your excellent
"Pamphlet till this day. I am infinitely satisfied and
"pleased with it, and hope you will meet with that en-
"couragement your admirable performance deserves, &c.
Cb. Gildon."

"Now is it not plain that any one who send such com-
"pliments to another, has not been used to write in part-
"nership with him to whom he sends them?" Dennis,
Remarks on the Dunciad, p. 50. Mr. Dennis is therefore
welcome to take this piece to himself. D iij

Of his Essay on Man numerous were the praises bestowed by his avowed enemies, in the imagination that the same was not written by him, as it was printed anonymously.

Thus sang of it even

BEZALEEL MORRIS.

"Auspicious Bard! while all admire thy strain,

"All but the selfish, ignorant, and vain;

"I, whom no bribe to servile flattery drew,

"Must pay the tribute to thy merit due:

"Thy muse sublime, significant, and clear,

"Alike informs thy soul, and charms the ear."

And

MR. LEONARD WELSTED

thus wrote * to the unknown Author, on the first publication of the said Essay; "I must own, after the reception which the vilest and most immoral ribaldry hath lately met with, I was surprised to see what I had long despaired, a performance deserving the name of a Poet. Such, Sir, is your work. It is, indeed, above all commendation, and ought to have been published in an age and country more worthy of it. If my testimony be of weight any where, you are sure to have it in the amplest manner," &c. &c. &c.

Thus we see every one of his works hath been extolled by one or other of his most inveterate enemies; and to the success of them all they do unanimously give testimony. But it is sufficient,

* In a letter under his hand, dated March 12, 1733.

star omnium, to behold the great critic, Mr. Dennis, sorely lamenting it, even from the Essay on Criticism to this day of the Dunciad! "A most notorious instance (quoth he) of the depravity of genius and taste, the approbation this Essay meets with *.—I can safely affirm, that I never attacked any of these writings, unless they had success infinitely beyond their merit.—This, though an empty, has been a popular scribbler. The epidemic madness of the times has given him reputation †.—If, after the cruel treatment so many extraordinary men (Spenser, Lord Bacon, Ben Johnson, Milton, Butler, Otway, and others) have received from this country for these last hundred years, I should shift the scene, and shew all that penury changed at once to riot and profuseness, and more squandered away upon one object than would have satisfied the greater part of those extraordinary men, the reader, to whom this one creature should be unknown, would fancy him a prodigy of Art and Nature; would believe that all the great qualities of these persons were centered in him alone.—But if I should venture to assure him that the people of England had made such a choice—the reader would either believe me a malicious enemy and slanderer, or

* Dennis, Preface to his Reflections on the Essay on Criticism.

† Preface to his Remarks on Homer.

“ that the reign of the last (Queen Anne’s) ministry
 “ was designed by Fate to encourage fools*.”

But it happens that this our Poet never had any place, pension, or gratuity, in any shape, from the said glorious Queen, or any of her ministers. All he owed, in the whole course of his life, to any court, was a subscription for his *Homer* of 200*l.* from King George I. and 100*l.* from the Prince and Princess.

However, lest we imagine our Author’s success was constant and universal, they acquaint us of certain works in a less degree of repute, whereof, although owned by others, yet do they assure us he is the writer. Of this sort Mr. Dennis † ascribes to him two Farces, whose names he does not tell, but assures us that there is not one jest in them; and an imitation of Horace, whose title he does not mention, but assures us it is much more execrable than all his works ‡. The *DAILY JOURNAL*, May 11, 1728, assures us, “ He is below Tom “ *Durfey* in the drama; because (as that writer “ thinks) the *Marriage-Hater Matched*, and the “ *Boarding-School*, are better than the *What-d’ye- “ call it;*” which is not Mr. P’s. but Mr. Gay’s. Mr. Gildon assures us, in his *New Rehearsal*, p. 48. “ That he was writing a play of the *Lady “ Jane Gray;*” but it afterwards proved to be Mr. Rowe’s. We are assured by another, “ He wrote

* Remarks on *Homer*, p. 8. 9. † Ibid. p. 8.

‡ Character of Mr. Pope, p. 7.

a pamphlet called Dr. Andrew Tripe* ;” which proved to be one Dr. Wagstaff’s. Mr. Theobald assures, in *MIST* of the 27th of April, That the treatise of the *Profound* is very dull, and that Mr. Pope is the author of it.” The writer of *Gulliveriana* is of another opinion ; and says, “ The whole, or greatest part, of the merit of this treatise must and can only be ascribed to Gulliver †.” [Here, gentle Reader ! cannot I but smile at the strange blindness and positiveness of men, knowing the said treatise to appertain to none other but to me, Martinus Scriblerus.]

We are assured, in *MIST* of June 3, “ That his own plays and farces would better have adorned the *Dunciad* than those of Mr. Theobald ; for he had neither genius for tragedy nor comedy.” Which, whether true or not it is not easy to judge, in as much as he had attempted neither ; unless we will take it for granted, with Mr. Cibber, that his being once very angry at hearing a friend’s play abused, was an infallible proof the play was his own ; the said Mr. Cibber thinking it impossible for a man to be much concerned for any but himself : “ Now let any man judge (saith he) by this concern, who was the true mother of the child † ?” But from all that hath been said, the discerning reader will collect, that it little availed our Author to have any candour, since, when he declared he did

* Character of Mr. Pope, p. 6. † Gulliver, p. 336.

† Cibber’s Letter to Mr. Pope, p. 19.

not write for others, it was not credited; as little to have any modesty, since, when he declined writing in any way himself, the presumption of others was imputed to him. If he singly enterprized one great work, he was taxed of boldness and madness to a prodigy *: if he took assistants in another, it was complained of, and represented as a great injury to the Public †. The loftiest heroics, the lowest ballads, treatises against the state or church, satires on lords and ladies, raillery on wits and authors, squabbles with booksellers, or even full and true accounts of monsters, poisons, and murders; of any hereof was there nothing so good, nothing so bad, which had not, at one or other season, been to him ascribed. If it bore no author's name, then lay he concealed; if it did, he fathered it upon that author to be yet better concealed; if it resembled any of his styles, then was it evident; if it did not, then disguised he it on set purpose. Yea, even direct oppositions in religion, principles, and politics, have equally been supposed in him inherent. Surely a most rare and singular character! of which let the reader make what he can.

Doubtless most commentators would hence take occasion to turn all to their author's advantage, and,

* Burnet's *Homerides*, p. 1. of his translation of the *Iliad*.

† The *London and Mist's Journals*, on his undertaking the *Odyssey*.

from the testimony of his very enemies, would affirm, that his capacity was boundless as well as his imagination; that he was a perfect master of all styles, and all arguments; and that there was in those times no other writer, in any kind; of any degree of excellence, save he himself. But as this is not our own sentiment, we shall determine on nothing; but leave thee, gentle Reader, to steer thy judgment equally between various opinions, and to choose whether thou wilt incline to the testimonies of authors avowed, or of authors concealed; of those who knew him, or of those who knew him not. P.

MARTINUS SCRIBLERUS

OF THE POEM.

THIS Poem, as it celebrateth the most grave and ancient of things, Chaos, Night, and Dulness; so is it of the most grave and ancient kind. Homer (saith Aristotle) was the first who gave the form, and (saith Horace) who adapted the measure, to heroic poesy. But even before this, may be rationally presumed, from what the Ancients have left written, was a piece by Homer, composed of like nature and matter with this of our Poet: for of epic sort it appeareth to have been, yet of matter surely not unpleasant, witness

what is reported of it by the learned Archbishop Eustathius, in *Odyssey* X. And accordingly Aristotle, in his *Poetic*, chap. iv. doth further set forth that as the *Iliad* and *Odyssey* gave an example to Tragedy, so did this poem to Comedy its first idea.

From these authors also it should seem that the Hero, or chief personage of it, was no less obscure, and his understanding and sentiments no less quaint and strange (if indeed not more so) than any of the actors of our Poem. Margites was the name of this personage, whom Antiquity recordeth to have been Duncce the first; and surely, from what we hear of him, not unworthy to be the root of so spreading a tree, and so numerous a posterity. The poem, therefore, celebrating him, was properly and absolutely a Dunciad; which though now unhappily lost, yet is its nature sufficiently known by the infallible tokens aforesaid. And thus it doth appear that the first Dunciad was the first epic poem, written by Homer himself, and anterior even to the *Iliad* or *Odyssey*.

Now, forasmuch as our Poet hath translated those two famous works of Homer which are yet left, he did conceive it in some sort his duty to imitate that also which was lost; and was therefore induced to bestow on it the same form which Homer's is reported to have had, namely, that of epic poem, with a title also framed after the ancient Greek manner, to wit, that of Dunciad.

Wonderful it is that so few of the Moderns have been stimulated to attempt some Dunciad! since in

the opinion of the multitude, it might cost less pain and toil than an imitation of the Greater Epic. But possible it is also that, on due reflection, the maker might find it easier to paint a Charlemagne, a Brute, or a Godfrey, with just pomp and dignity heroic, than a Margites, a Codrus, or a Fleckno.

We shall next declare the occasion and the cause which moved our Poet to this particular work. He lived in those days when (after Providence had permitted the invention of Printing as a scourge for the sins of the learned) paper also became so cheap, and printers so numerous, that a deluge of authors covered the land; whereby not only the peace of the honest unwriting subject was daily molested, but unmerciful demands were made of his applause, yea of his money, by such as would neither earn the one nor deserve the other. At the same time the licence of the Press was such, that it grew dangerous to refuse them either; for they would forthwith publish slanders unpunished, the authors being anonymous, and skulking under the wings of publishers, a set of men who never scrupled to vend either calumny or blasphemy, as long as the Town would call for it.

* Now our Author, living in those times, did conceive it an endeavour well worthy an honest satirist, to dissuade the dull, and punish the wicked, the only way there was left. In that public-spirited

* Vide Bossu, Du Poeme-Epique, chap. viii.

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E

view he laid the plan of this Poem, as the greatest service he was capable (without much hurt, or being slain) to render his dear county. First, taking things from their original, he considereth the causes creative of such authors, namely dulness and poverty; the one born with them, the other contracted by neglect of their proper talents, through self-conceit of greater abilities. This truth he wrappeth in an allegory * (as the construction of epic poesy requireth) and feigns that one of these goddesses had taken up her abode with the other, and that they jointly inspired all such writers and such works †. He proceedeth to shew the qualities they bestow on these authors, and the effects they produce ‡: then the materials, or stock, with which they furnish them||; and (above all) that self-opinion ** which causeth it to seem to themselves vastly greater than it is, and is the prime motive of their setting up in this sad and sorry merchandise. The great power of these goddesses acting in alliance (whereof as the one is the mother of industry, so is the other of plodding) was to be exemplified in some one, great, and remarkable action ††: and none could be more so than that which our Poet hath chosen, viz. the restoration of the reign of Chaos and Night, by the ministry of Dulness their daughter, in the removal

* Bossu, chap. vii. † Book I. ver. 32, &c.
 ‡ Ver. 45, to 54. || Ver. 57, to 77. ** Ver. 80.
 †† Bossu, chap. vii, viii.

of her imperial seat from the City to the polite World; as the action of the *Æneid* is the restoration of the empire of Troy, by the removal of the race from thence to Latium. But as Homer singing only the wrath of Achilles, yet includes in his poem the whole history of the Trojan war; in like manner our Author hath drawn into this single action the whole history of Dulness and her children.

A person must next be fixed upon to support this action. This phantom, in the poet's mind, must have a name*. He finds it to be —; and he becomes of course the Hero of the Poem.

The fable being thus, according to the best example, one and entire, as contained in the proposition, the machinery is a continued chain of allegories, setting forth the whole power, ministry, and empire of Dulness, extended through her subordinate instruments, in all her various operations.

This is branched into episodes, each of which hath its moral apart though all conducive to the main end. The crowd assembled in the Second Book demonstrates the design to be more extensive than to bad poets only, and that we may expect other episodes of the patrons, encouragers, or paymasters, of such authors, as occasion shall bring them forth. And the Third Book, if well considered, seemeth to embrace the whole world. Each of the Games relateth to some or other vile class of writers. The first

* Bosqu, chap. viii. Vide Aristot. Poetic. cap. ix.

concerneth the plagiarist, to whom he giveth the name of Moore; the second the libellous Novelist, whom he styleth Eliza; the third, the flattering Dedicator; the fourth, the bawling Critic, or noisy Poet; the fifth, the dark and dirty Party-writer; and so of the rest; assigning to each some proper name or other, such as he could find.

As for the Characters, the Public hath already acknowledged how justly they are drawn. The Manners are so depicted, and the Sentiments so peculiar to those to whom applied, that surely to transfer them to any other or wiser personages would be exceeding difficult: and certain it is that every person concerned, being consulted apart, hath readily owned the resemblance of every portrait, his own excepted. So Mr. Cibber calls them "a parcel of poor wretches, so many silly flies *;" but adds, "our Author's wit is remarkably more bare and barren whenever it would fall foul on Cibber than upon any other person whatever."

The Descriptions are singular, the Comparisons very quaint, the Narration various, yet of one colour; the purity and chastity of Diction is so preserved, that in the places most suspicious, not the Words, but only the Images, have been censured; and yet are those Images no other than have been sanctified by ancient and classical authority, (though, as was the manner of those good times, not so curiously

* Cibber's Letter to Mr. P. p. 9, 12, 41.

wrapped up) yea, and commented upon by the most grave doctors and approved critics.

As it beareth the name of Epic, it is thereby subjected to such severe indispensable rules as are laid on all Neoterics, a strict imitation of the Ancients; in so much that any deviation, accompanied with whatever poetic beauties, hath always been censured by the sound critic. How exact that imitation hath been in this piece, appeareth not only by its general structure, but by particular allusions infinite, many whereof have escaped both the Commentator and Poet himself; yea divers, by his exceeding diligence, are so altered and interwoven with the rest, that several have already been, and more will be, by the ignorant abused, as altogether and originally his own.

In a word, the whole Poem proveth itself to be the work of our Author, when his faculties were in full vigour and perfection; at that exact time when years have ripened the judgment without diminishing the imagination; which, by good critics, is held to be punctually at *forty*; for at that season it was that Virgil finished his *Georgics*; and Sir Richard Blackmore at the like age composing his *Arthurs*, declared the same to be the very *acme* and pitch of life for epic poesy; though, since, he hath altered it to *sixty*, the year in which he published his *Alfred* *. True it is that the talents for criticism,

* See his Essays.

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namely smartness, quick censure, vivacity of remark, certainty of asseveration, indeed all but acerbity, seem rather the gifts of youth than of riper age: but it is far otherwise in poetry; witness the works of Mr. Rymer and Mr. Dennis, who beginning with Criticism, became afterwards such poets as no age hath paralleled. With good reason, therefore, did our Author choose to write his Essay on that subject at twenty, and reserve for his maturer years this great and wonderful work of **THE DUNCIAD. P.**

RICARDUS ARISTARCHUS

OF THE HERO OF THE POEM.

OF the nature of Dunciad in general, whence derived, and on what authority founded, as well as of the art and conduct of this our Poem in particular, the learned and laborious Scriblerus hath, according to his manner, and with tolerable share of judgment, dissertated; but when he cometh to speak of the Person of the Hero fitted for such poem, in truth he miserably halts and hallucinates: for, misled by one Monsieur Bossu, a Gallic critic, he prateth of I cannot tell what phantom of a hero, only raised up to support the fable. A putid conceit! as if

Hommer and Virgil, like modern undertakers, who first build their house, and then seek out for a tenant, had contrived the story of a War and a Wandering before they once thought either of Achilles or Menæas. We shall therefore set our good brother to the world also right in this particular, by assuring them that, in the Greater Epic, the prime intention of the Muse is to exalt heroic virtue, in order to propagate the love of it among the children of men; and, consequently, that the poet's first thought must needs be turned upon a real subject fit for laud and celebration; not one whom he is to make, but one whom he may find, truly illustrious. This is the *primum mobile* of this poetic world, whence every thing is to receive life and motion: for this subject being found, he is immediately ordained, or rather acknowledged, and so, and put upon such action as becometh the dignity of his character.

But the Muse ceaseth not here her eagle-flight: sometimes, satiated with the contemplation of these suns of glory, she turneth downward on her wing, and darts with Joye's lightning on the goose and serpent kind. For we apply to the Muse, in various moods, what an ancient master of wisdom affirmeth of the gods in general: "Si Dii non irascuntur impiis et injustis, nec pios utiqueustosque diligunt. In rebus enim diversis, ut in utramque partem moveri neccesse est, aut in neu-

'tram. Itaque qui bonos diligit et malos odit ; et
 ' qui malos non odit, nec bonos diligit. Quia et dili-
 ' gere bonos ex odio malorum venit ; et malos odisse
 ' ex benorum caritate descendit.' Which, in our
 vernacular idiom, may be thus interpreted : " If
 " the gods be not provoked at evil men, neither are
 " they delighted with the good and just : for con-
 " trary objects must either excite contrary affectiona
 " or no affections at all. So that he who loveth good
 " men must at the same time hate the bad ; and he
 " who hateth not bad men cannot love the good ; be-
 " cause to love good men proceedeth from an aversion
 " to evil, and to hate evil men from a tenderness to
 " the good." From this delicacy of the Muse arose the
 Little Epic, (more lively and choleric than her elder
 sister, whose bulk and complexion incline her to the
 flegmatic) and for this some notorious vehicle of vice
 and folly was sought out to make thereof an example ;
 an early instance of which (nor could it escape the
 accurate Scriblerus) the father himself of epic poem
 affordeth us. From him the practice descended to
 the Greek dramatic poets his offspring ; who in the
 composition of their tetralogy, or set of four pieces,
 were wont to make the last a satiric tragedy. Hap-
 pily one of these ancient Dunciads (as we may well
 term it) is come down unto us, amongst the trage-
 dies of the poet Euripides ; and what doth the reader
 suppose may be the subject thereof ? Why in truth,
 and it is worthy observation, the unequal contest of a

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id, dull, debauched buffoon Cyclops; with the heaven-directed favourite of Minerva: who, after having quietly borne all the monster's obscene and impious ribaldry, endeth the farce, in punishing him with the mark of an indelible brand in his forehead. May we not then be excused if, for the future, we consider the epics of Homer, Virgil, and Milton, together with this our Poem, as a complete tetragony, in which the last worthily holdeth the place or position of the satiric piece?

Proceed we therefore in our subject. It hath been long, and, alas for pity! still remaineth a question, whether the Hero of the Greater Epic should be an honest man; or, as the French critics express it, *un bonnête homme**; but it never admitted of any doubt but that the Hero of the Little Epic should be his very opposite. Hence, to the advantage of our Dunciad, we may observe how much juster the moral of that poem must needs be where so important a question is previously decided.

But then it is not every knave, nor (let me add) every fool, that is a fit subject for a Dunciad. There must still exist some analogy, if not resemblance, of qualities between the heroes of the two poems; and this, in order to admit what Neoteric critics call the Parody, one of the liveliest graces of the Little epic. Thus it being agreed that the constituent

* Si un héros poétique doit être un honnête homme, Ossu, Du Poème Epique, liv. v. ch. 5.

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qualities of the Greater Epic Hero are *wisdom, bravery, and love*, from whence springeth heroic virtue; it followeth that those of the Lesser Epic Hero should be *vanity, assurance, and debauchery*, from which happy assemblage resulteth Heroic Dulness, the never-dying subject of this our Poem.

This being settled, come we now to particulars. It is the character of true wisdom to seek its chief support and confidence within itself, and to place that support in the resources which proceed from a conscious rectitude of will. — And are the advantages of vanity, when arising to the heroic standard, at all short of this self-complacency? nay, are they not in the opinion of the enamoured owner far beyond it? “Let the world (will such a one say) impute to me what folly or weakness they please; but till wisdom can give me something that will make me more heartily happy, I am contented to be gazed at*.” This, we see, is vanity according to the heroic gage or measure: not the low and ignoble species which pretendeth to virtue we have not; but the laudable ambition of being gazed at for glorying in those vices which every body knows we have. “The world may ask (says he) why I make my follies publick? Why not? I have passed my time very pleasantly with them†.” In short, there is no sort of vanity such

* Ded. to the Life of C. Cibber. † Life, p. 2. oct. ed.

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hero would scruple to exult in but that which might
near to degrade him from his high station in this
r Dunciad, namely, "Whether it would not be
vanity in him to take shame to himself for not
being a wise man *?"

Bravery, the second attribute of the true hero, is
courage manifesting itself in every limb; while
the correspondent virtue in the mock hero is that
of meekness, all collected into the face. And as
power, when drawn together, must needs have more
force and spirit than when dispersed, we generally
find this kind of courage in so high and heroic a
degree, that it insults not only men, but gods. Me-
neantius is, without doubt, the bravest character in
all the *Æneis*: but how? His bravery, we know,
was an high courage of blasphemy. And can we say
less of this brave man's? who having told us that
he placed "his *sumum bonum* in those follies which
he was not content barely to possess, but would
likewise glory in," adds, "If I am misguided, 'tis
Nature's fault, and I follow her †." Nor can we
be mistaken in making this happy quality a species
of courage, when we consider those illustrious marks
of it which made his face "more known (as he
justly boasteth) than most in the kingdom;" and
his language to consist of what we must allow to be
the most daring figure of speech, that which is
taken from the name of God.

Gentle Love, the next ingredient in the true hero's

* Life of C. Cibber, p. 2. octave. † Ibid. p. 23.

composition, is a mere bird of passage, or (as Shakspeare calls it) *Summer-teeming lust*, and evaporates in the heat of youth; doubtless by that refinement suffers in passing through those certain strainers which our Poet somewhere speaketh of *; but when it is let alone to work upon the lees, it acquires strength by old age, and becometh a lasting ornament to the Little Epic. It is true, indeed, there is one objection to its fitness for such an use; for not only the ignorant may think it common, but it is admitted to be so even by him who best knoweth its value. "Don't you think (argueth he) to say only
 " a man has his whore †, ought to go for little
 " nothing? Because, *defendit numerus*, take the first
 " ten thousand men you meet, and, I believe, you
 " would be no loser if you betted ten to one that
 " every single sinner of them, one with another, had
 " been guilty of the same frailty ‡." But here he seems
 eth not to have done justice to himself: the man is
 sure enough a hero who hath his lady at fourscore.
 How doth his modesty herein lessen the merit of
 whole well-spent life? not taking to himself the
 commendation (which Horace accounted the greatest
 in a theatrical character) of continuing to the very
 dregs the same he was from the beginning

* Lust, through some certain strainers well refin'd,
 Is gentle love, and charms all womankind.

† Alluding to these lines in the Epist. to Dr. Arbuthnot

" And has not Colly still his lord and whore,
 " His butchers Henley, his free-masons Moore?"

‡ C. Cibber's Letter to Mr. P. p. 46.

"—Servetur ad imum
"Qualis ab incepto processerat."——

But here, in justice both to the Poet and the Hero, let us farther remark, that the calling her his whore, implieth she was his own, and not his neighbour's. Truly a commendable continence! and such as Scipio himself must have applauded: for how much self-denial was exerted not to covet his neighbour's whore! and what disorders must the coveting her have occasioned in that society, where, (according to this political calculator) nine in ten of all ages have their concubines!

We have now, as briefly as we could devise, gone thro' the three constituent qualities of either Hero; but it is not in any, nor in all of these, that heroism properly or essentially resideth. It is a lucky result rather from the collision of these lively qualities against one another. Thus, as from wisdom, bravery, and love, ariseth magnanimity, the object of admiration, which is the aim of the Greater Epic; so from vanity, impudence, and debauchery, springeth buffoonry, the source of ridicule, that "laughing ornament," as the owner well termeth it* of the little Epic.

He is not ashamed (God forbid he ever should be ashamed!) of this character, who deemeth that not reason, but risibility, distinguisheth the human species from the brutal. "As Nature (saith this profound

* C. Cibber's Letter to Mr. P. p. 31.
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“ philosopher) distinguished our species from the
 “ mute creation by our risibility, her design must
 “ have been, by that faculty as evidently to raise our
 “ happiness, as by our *os sublime* (our erected faces)
 “ to lift the dignity of our form above them *.” All
 this considered, how complete a hero must he be, as
 well as how happy a man, whose risibility lieth not
 barely in his muscles, as in the common sort, but (as
 himself informeth us) in his very spirits! and whose
os sublime is not simply an erect face, but a brazen
 head; as should seem by his preferring it to one of
 iron, said to belong to the late King of Sweden †.

But whatever personal qualities a hero may have,
 the examples of Achilles and Æneas shew us that
 all these are of small avail without the constant as-
 sistance of the gods; for the subversion and erection
 of empires have never been adjudged the work of man.
 How greatly soever then we may esteem of his high
 talents, we can hardly conceive his personal prowess
 alone sufficient to restore the decayed empire of De-
 ianess. So weighty an achievement must require the
 particular favour and protection of the great, who
 being the natural patrons and supporters of letters,
 the ancient gods were of Troy, must first be drawn
 off, and engaged in another interest, before the total
 subversion of them can be accomplished. To sur-
 mount, therefore, this last and greatest difficulty,
 we have, in this excellent man, a professed favourite

* C. Cibber's Life, p. 23, 24. † Letter, p. 8.

intimado of the great. And look of what force ancient piety was to draw the gods into the party of Eneas, that, and much stronger, is modern incense to engage the great in the party of Dulness.

Thus have we essayed to pourtray or shadow out this noble imp of Fame. But now the impatient reader will be apt to say, if so many and various traces go to the making up a Hero, what mortal shall suffice to bear his character? Ill hath he read who seeth not, in every trace of this picture, that individual, all-accomplished person, in whom these rare virtues and lucky circumstances have agreed to meet and concentre, with the strongest lustre and sweetest harmony.

The good Scriblerus, indeed, nay the world itself might be imposed on in the late spurious editions, by I cannot tell what Sham-Hero or Phantom; but it was not so easy to impose on him whom this egregious error most of all concerned: for no sooner had the Fourth Book laid open the high and swelling scene, but he recognized his own heroic acts; and when he came to the words,

"Soft on her lap her Laureat son reclines,"

though laureat imply no more than one crowned with laurel, as befitteth any associate or consort in empire) he loudly resented this dignity to violated majesty. Indeed not without cause, he being there represented as fast asleep; so misbeseeeming the eye of Empire, which, like that of Jove, should never doze nor slumber. "Ha! (saith he) fast asleep it

"seems! that is a little too strong. Pert and dull
 "at least you might have allowed me, but as sel-
 "dom asleep as any fool *." However, the injured
 Laureat may comfort himself with this reflection,
 that though it be a sleep, yet it is not the sleep of
 death, but of immortality. Here he will † live at
 least, though not awake, and in no worse condi-
 tion than many an enchanted hero before him. The
 famous Durandarte, for instance, was, like him,
 cast into a long slumber by Merlin the British bard
 and necromancer; and his example for submitting
 to it with a good grace might be of service to our
 Hero: for that disastrous knight, being sorely pres-
 sed or driven to make his answer by several per-
 sons of quality ‡, only replied with a sigh, "Pa-
 "tience, and shuffle the cards §."

But now, as nothing in this world, no not the
 most sacred or perfect things either of religion or
 government, can escape the stings of envy, methinks
 I already hear these carpers objecting to the clear-
 ness of our Hero's title.

It would never (say they) have been esteemed
 sufficient to make an hero for the Iliad of Æneis,
 that Achilles was brave enough to overturn one em-
 pire, or Æneas pious enough to raise another, had
 they not been goddess-born, and princes-bred.
 What then did this author mean by erecting a player

* C. Cibber's Letter, p. 53. † Ibid. p. 1.

‡ See Cibber's Letter to Mr. P.

§ Don Quixote, Part II. Book ii. ch. 22.

Instead of one of his patrons, (a person ^{**}Never
 'a hero even on the stage ^{*}') to this dignity of
 colleague in the empire of Dulness, and achiever
 of a work that neither old Omar, Attila, nor John
 of Leyden, could entirely bring to pass.

To all this we have, as we conceive, a sufficient
 answer from the Roman historian, *Fabrum esse sua
 quemque fortunæ*: "That every man is the carver of
 'his own fortune.'" The politic Florentine, Nicholas
 Machiavel, goeth still further, and affirmeth, that
 a man needeth but to believe himself a hero to be one
 of the worthiest that ever breathed. "Let him (saith
 'he) but fancy himself capable of high things,
 'and he will of course be able to achieve the high-
 'est." From this principle it followeth that no-
 thing can exceed our Hero's prowess, as nothing
 ever equalled the greatness of his conceptions. Hear
 how he constantly paragon himself; at one time
 to Alexander the Great and Charles XII. of Swe-
 den, for the excess and delicacy of his ambition †;
 to Henry IV. of France, for honest policy ‡; to the
 first Brutus, for love of liberty ||; and to Sir Robert
 Walpole, for good government while in power **. At
 another time to the godlike Socrates, for his di-
 versions and amusements †; to Horace, Montaigne,
 and Sir William Temple, for an elegant vanity

* See C. Cibber's Life, p. 148. † Ib. p. 149. ‡ Ib.

p. 424.

|| Ib. p. 366. ** Ib. p. 457. † Ib. p. 18.

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that maketh them for ever read and admired *; to two Lord Chancellors for law, from whom, when confederate against him at the bar, he carried away the prize of Eloquence †; and, to say all in a word, to the Right Reverend the Lord Bishop of London himself, in the art of writing Pastoral letters ‡.

Nor did his actions fall short of the sublimity of his conceit. In his early youth he met the Revolution || face to face in Nottingham, at a time when other patriots contented themselves to follow her. It was here he got acquainted with Old Battle-array, of whom he hath made so honourable mention in one of his immortal odes **. But he shone in courts as well as camps: he was called up when the nation fell in labour of this Revolution †, and was a gossip at her christening with the bishop and the ladies ||.

As to his birth, it is true he pretendeth no relation either to Heathen god or goddess; but, what is as good, he was descended from a Maker of both †. And that he did not pass himself on the world for a hero, as well by birth as education, was his own fault; for his lineage he bringeth into his life as an anecdote, and is sensible he had it in his power to be thought no body's son at all †: and what is that, I pray you, but coming into the world a hero?

* C. Cibber's Life, p. 425. † P. 436, 437. ‡ P. 52. || P. 47.

** "Old Battle-array in confusion is fled.

"And olive-rob'd Peace is come in his stead," &c.

Cibber's *Birth, or, New Year's Day Ode*.

† Cibber's Life, p. 57. || P. 58, 59. † A Statuary. ‡ Life p. 6.

But be it (the punctilious laws of epic poesy so quiring) that a hero of more than mortal birth must needs be procured for this achievement; even for this we have a resource. We can easily derive our Hero's pedigree from a goddess of no small power and authority amongst men, and legitimate and instal him after the right classical and authentic fashion: for, like as the ancient sages found a son of Mars in a mighty warrior, a son of Neptune in a skilfull seaman, a son of Phœbus in a harmonious poet; so have we here, if need be, a son of Fortune in an artful Gamester. And who, I pray you, fitter than the offspring of Chance to assist in restoring the empire of Night and Chaos?

There is, in truth, another objection of greater weight, namely, "That this hero still existeth; and hath not yet finished his earthly course. For if Solon said well,

"——ultima semper

"Expectanda dies homini: dieique beatus

"Ante obitum nemo supremæque funera debet:

That no man could be called happy till his death, surely much less can any one, till then, be pronounced a hero; this species of men being far more subject than others to the caprices of Fortune and Humour." But to this also we have an answer, which will (we hope) be deemed decisive. It cometh from himself, who, to cut this matter short, hath so manly protested that he will never change or amend.

68 RICARDUS ARISTARCHUS OF THE HERO.

With regard to his Vanity, he declareth that nothing shall ever part them. "Nature (saith he) hath amply supplied me in vanity; a pleasure which neither the pertness of wit, nor the gravity of wisdom, will ever persuade me to part with.*" Our Poet had charitably endeavoured to administer a cure to it; but he telleth us plainly, "My superiors, perhaps, may be mended by him; but, for my part, I own myself incorrigible. I look upon my follies as the best part of my fortune †." And with good reason; we see to what they have brought him!

Secondly, as to Buffoonry, "Is it (saith he) a time of day for me to leave off these fooleries, and set up a new character? I can no more put off my follies than my skin: I have often tried, but they stick too close to me; nor am I sure my friends are displeased with them, for in this light I afford them a frequent matter of mirth," &c. &c. ‡. Having then so publickly declared himself incorrigible he is become dead in law, (I mean the law *Epoptarian*) and devolveth upon the Poet; is now his property; and may be taken and dealt with like an old Egyptian hero, that is to say, embowelled and embalmed for posterity.

Nothing therefore (we conceive) remaineth to hinder his own prophesy of himself from taking immediate effect. A rare felicity! and what few prophets have had the satisfaction to see alive! Nor can we

* C. Cibber's Life, p. 424. † Ib. p. 19. ‡ Ib. p. 17.

clude better than with that extraordinary one of which is conceived in these oraculous words, My Dulness will find somebody to do it right *."

"Tandem Phœbus adest, morsusque inferre parentem

"Congolat, et patulos, ut erant, indurat hiatos."

Cibber's Life, p. 243. octavo edit.

Ovid of the serpent biting at Orpheus's head.

PREFACE

fixed to the five first imperfect editions of the Dunciad, in three books, printed at Dublin and London, in octavo and duodecimo, 1727.

THE PUBLISHER TO THE READER.

will be found a true observation, though somewhat surprising, that when any scandal is vented

the publisher.] Who he was is uncertain; but Edward Dugden tells us, in his Preface to Dugden, "That most judges are of opinion this Preface is not of English extraction, but Hibernian," &c. He means it was written by Swift, who, whether the publisher or not, may be, in a sort, to be author of the Poem. For when he, together with Mr. Pope (for reasons specified in the Preface to their Miscellanies) determined to own the most trifling pieces in which they had any hand, and to destroy all that remained in their power, the first sketch of this Poem was snatched from the fire by Dr. Swift, who persuaded his friend to proceed in it, and to him it was therefore imputed. But the occasion of printing it was as follows:

against a man of the highest distinction and character, either in the state or literature, the public in general afford it a most quiet reception, and the larger part accept it as favourably as if it were some kindness done to themselves : whereas, if a known scoundrel or blockhead but chance to be touched upon, a whole legion is up in arms, and it becomes the common cause of all scribblers, booksellers, and printers whatsoever.

There was published in these *Miscellanies* a Treatise of the Bathos, or, art of Sinking in Poetry, in which was a chapter, where the species of bad writers were ranged in classes, and initial letters of names prefixed, for the most part, at random. But such was the number of poets eminent in that art, that some one or other took every letter to himself. All fell into so violent a fury, that for half a year, or more, the common newspapers (in most of which they had some property, as being hired writers) were filled with the most abusive falsehoods and scurrilities they could possibly devise ; a liberty no ways to be wondered at in that people, and in those papers, that, for many years, during the uncontrolled licence of the press, had aspersed almost all the great characters of the age ; and this with impunity, their own persons and names being utterly secret and obscure. This gave Mr. Pope the thought, that he had some opportunity of doing good, by detecting and dragging into light these common enemies of mankind ; since, to invalidate this universal slander, it sufficed to shew what contemptible men were the authors of it. He was not without hopes that, by manifesting the dulness of those who had only malice to recommend them, either the booksellers would not find their account in employing them, or the men themselves, when discovered, want courage to proceed in so unlawful an occupation. This it was that gave birth to the *Dunciad* ; and he thought it an happiness that, by the late flood of slander on himself, he had acquired such a peculiar right over their names as was necessary to his design.

Not to search too deeply into the reason hereof, I will only observe as a fact, that every week, for these two months past, the Town has been persecuted with pamphlets, advertisements, letters, and weekly essays, not only against the wit and writings, but against the character and person, of Mr. Pope; and that of all those men who have received pleasure from his Works, (which by modest computation may be about a hundred thousand in these kingdoms of England and Ireland, not to mention Jersey, Guernsey, the Orcades, those in the New World, and foreigners who have translated him into their languages) of all this number not a man hath stood up to say one word in his defence.

The only exception is the author of the following Poem, who doubtless had either a better insight

Pamphlets, advertisements, &c.] See the list of those anonymous papers, with their dates and authors annexed, inserted before the Poem.

About a hundred thousand.] It is surprising with whatupidity this Preface, which is almost a continued irony, was taken by those authors. All such passages as these were understood by Curl, Cook, Cibber, and others, to be serious. Hear the Laureat (Letter to Mr. Pope, p. 9.) Though I grant the Dunciad a better poem of its kind than ever was writ, yet, when I read it with those *vain-glorious* incumbrances of notes and remarks upon it, &c. — it is amazing that you, who have writ with such masterly spirit upon the ruling passion, should be so blind a slave to your own, as not to see how far a *low avarice of praise*, &c. (taking it for granted that the notes of Scriblerus and others were the Author's own.)

The Author of the following Poem, &c.] A very plain irony, speaking of Mr. Pope himself.

into the grounds of this clamour, or a better opinion of Mr. Pope's integrity, joined with a greater personal love for him than any other of his numerous friends and admirers.

Farther, that he was in his peculiar intimacy, appears from the knowledge he manifests of the most private authors of all the anonymous pieces against him, and from his having in this Poem * attacked no man living who had not before printed or published some scandal against this gentleman.

How I came possessed of it is no concern to the reader; but it would have been a wrong to him had I detained the publication; since those names which are its chief ornaments die off daily so fast, as must render it too soon unintelligible. If it provoke the author to give us a more perfect edition, I have my end.

Who he is I cannot say, and (which is a great pity) there is certainly nothing in his style and manner of writing which can distinguish or discover him; for if it bears any resemblance to that of Mr. Pope, it is not improbable but it might be done on purpose, with a view to have it pass for his. But by the fir-

* The Publisher, in these words, went a little too far; but it is certain whatever names the reader finds that are unknown to him are of such; and the exception is only of two or three, whose dulness, impudent scurrilities, or self-conceit, all mankind agreed to have justly entitled them to a place in the Dunciad.

There is certainly nothing in his style, &c.] This irony had small effect in concealing the author. The Dunciad, imperfect as it was, had not been published two days, but the whole Town gave it to Mr. Pope.

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quency of his allusions to Virgil, and a laboured (not to say affected) shortness in imitation of him, I should think him more an admirer of the Roman poet than of the Grecian, and in that not of the same taste with his friend.

I have been well informed that this work was the labour of full six years of his life, and that he wholly retired himself from all the avocations and pleasures of the world to attend diligently to its correction and perfection; and six years more he intended to bestow upon it, as it should seem by this verse of Statius, which was cited at the head of his manuscript: —

“ Oh mihi bissexenos multum vigilata per annos,

“ Duncia * !”

The labour of full six years, &c.] This also was honestly and seriously believed by divers gentlemen of the Dunciad. J. Ralph, preface to Sawney: “ We are told it was the labour of six years, with the utmost assiduity and application: it is no great compliment to the Author’s sense to have employed so large a part of his life,” &c. So also Ward, preface to Durgen: “ The Dunciad, as the publisher very wisely confesses, cost the Author six years’ retirement from all the pleasures of life; though it is somewhat difficult to conceive, from either its bulk or beauty, that it could be so long in hatching,” &c. But the length of time and closeness of application were mentioned to prepossess the reader with a good opinion of it.

They just as well understood what Scriblerus said of the Poem.

* The prefacer to Curl’s Key, p. 3. took this word to be really in Statius: “ By a quibble on the word *Duncia*, the *Dunciad*, is formed.” Mr. Ward also follows him in the same opinion.

Volume IV.

G

Hence also we learn the true title of the Poem; which, with the same certainty as we call that of Homer the *Iliad*, of Virgil the *Æneid*, of Camoens the *Lusiad*, we may pronounce could have been, and can be, no other than

THE DUNCIAD.

It is styled Heroic, as being doubly so; not only with respect to its nature, which, according to the best rules of the Ancients, and strictest ideas of the Moderns, is critically such; but also with regard to the heroical disposition and high courage of the writer, who dared to stir up such a formidable, irritable, and implacable race of mortals.

There may arise some obscurity in chronology from the names in the Poem, by the inevitable removal of some authors, and insertion of others in their niches: for, whoever will consider the unity of the whole design, will be sensible that the Poem was not made for these authors, but these authors for the Poem. I should judge that they were clapped in as they rose, fresh and fresh, and changed from day to day; in like manner as when the old boughs wither we thrust new ones into a chimney.

I would not have the reader too much troubled or anxious if he cannot decypher them; since, when he shall have found them out, he will probably know no more of the persons than before.

Yet we judged it better to preserve them as they are, than to change them for fictitious names; by which the satire would only be multiplied, and

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applied to many instead of one. Had the Hero, for instance, been called Codrus, how many would have affirmed him to have been Mr. T. Mr. E. Sir R. B? &c. but now all that unjust scandal is saved, by calling him by a name which, by good luck, happens to be that of a real person.

A LIST OF

BOOKS, PAPERS, AND VERSES,

In which our Author was abused before the publication of the Dunciad, with the true names of the authors.

REFLECTIONS Critical and Satirical on a late Rhapsody, called *An Essay on Criticism*. By Mr. *Dennis*, Printed by B. Lintot, price 6d.

A New Rehearsal; or, Bayes the Younger; containing an *Examen* of Mr. Rowe's plays, and a word or two on Mr. Pope's Rape of the Lock. Anon. By *Charles Gildon*. Printed for J. Roberts, 1714, price 1s.

Homerides; or, A Letter to Mr. Pope, occasioned by his intended translation of Homer. By Sir *Iliad Dogrel*, *Tho. Burnet* and *G. Duckett*, Esquires. Printed for W. Wilkins, 1715; price 9d.

Æsop at the Bear-garden; a *Vision*, in imitation of the Temple of Fame, by Mr. *Preston*. Sold by John Morphew, 1715, price 6d.

The Catholic Poet; or, Protestant Barnaby's sorrowful lamentation; a Ballad about Homer's Iliad. By Mrs. *Gentivore* and others, 1715, price 1d.

An Epilogue to a Puppet-show at Bath, concerning the said Iliad. By *George Ducket* Esq. Printed by E. Curl.

A complete Key to the What-d'ye-call-it. Anon. By *Griffin* a player, supervised by Mr. *Tb—*. Printed by J. Roberts, 1715.

A true character of Mr. P. and his writings, in a letter to a friend. Anon. *Dennis*. Printed for S. Popping, 1716, price 3d.

The Confederates, a farce. By *Joseph Gay*. *J. D. Brevat*. Printed for R. Burleigh, 1717, price 1s.

Remarks upon Mr. Pope's Translation of Homer; with two Letters concerning the Windsor Forest, and the Temple of Fame. By Mr. *Dennis*. Printed for E. Curl, 1717, price 1s. 6d.

Satires on the Translators of Homer, Mr. P. and Mr. T. Anon. *Bez. Morris*. 1717, price 6d.

The Triumvirate; or, A Letter from Palæmon to Celia at Bath. Anon. *Leonard Welsted*, 1711, folio, price 1s.

The Battle of Poets, an heroic poem. By *Tho. Cooke*. Printed for J. Roberts, folio, 1725.

Memoirs of Lilliput. Anon. *Eliza Haywood*, octavo. Printed in 1727.

An Essay on Criticism, in prose. By the author

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of the Critical History of England. *J. Oldmixon*, octavo. Printed 1728.

Gulliveriana and Alexandriana; with an ample preface and critique on Swift and Pope's Miscellanies. By *Jonathan Smedly*. Printed by J. Roberts, octavo, 1728.

Characters of the Times: or, An Account of the Writings, Characters, &c. of several gentlemen libelled by S— and P—, in a late Miscellany, octavo, 1728.

Remarks on Mr. Pope's Rape of the Lock, in Letters to a Friend. By *Mr. Dennis*, written in 1724, though not printed till 1748, octavo.

Verses, Letters Essays, or Advertisements, in the public prints.

British Journal, Nov. 25, 1727. A Letter on Swift and Pope's Miscellanies. Written by *Mr. Concanen*.

Daily Journal, March 18, 1728. A Letter by *Philomauri James-Moore Smith*.

Idem, March 19. A letter about *Thersites*, accusing the Author of disaffection to the government. By *James-Moore Smith*.

Mist's Weekly Journal, March 30. An Essay on the Arts of a Poet's sinking in Reputation; or, A Supplement to the Art of sinking in Poetry. Supposed by *Mr. Theobald*.

Daily Journal, April 3. A Letter under the name of Philo-ditto. By *James-Moore Smith*.

Flying-Post, April 4. A Letter against Gulliver and Mr. P. By Mr. *Oldmixon*.

Daily Journal, April 5. An Auction of Goods at Twickenham. By *James-Moore Smith*.

The Flying-Post, April 6. A Fragment of a Treatise upon Swift and Pope. By Mr. *Oldmixon*.

The Senator, April 9. On the same. By *Edward Roome*.

Daily Journal, April 8. Advertisement by *James-Moore Smith*.

Flying-Post, April 13. Verses against Dr Swift, and against Mr. P——'s Homer. By *J. Oldmixon*.

Daily Journal, April 23. Letter about the Translation of the Character of Thersites in Homer. By *Thomas Cooke, &c.*

Mist's Weekly Journal, April 27. A Letter of *Lewis Theobald*.

Daily Journal, May 11. A Letter against Mr. P. at large. Anon. *John Dennis*.

All these were afterwards reprinted in a pamphlet entitled, *A Collection of all the Verses, Essays, Letters, and Advertisements occasioned by Mr. Pope and Swift's Miscellanies*, prefaced by *Concannon*. Anon. octavo, and printed for *A. Moore*, 1728; price 1s. Others, of an elder date, having lain as waste paper many years, were, upon the publication of the Dunciad, brought out, and their au-

ors betrayed by the mercenary booksellers, (in hopes of some possibility of vending a few) by advertising them in this manner;—"The Confederates, a farce. By Capt. *Brevil* (for which he was put into the *Dunciad*). An Epilogue to Powel's Puppet-show. By Col. *Ducket* (for which he was put into the *Dunciad*). Essays, &c. By Sir *Richard Blackmore*. (N.B. It was for a passage of this book that Sir Richard was put into the *Dunciad*). And so of others.

After the Dunciad, 1728.

An Essay on the *Dunciad*, octavo, printed for Roberts. [In this book, p. 9. it was formally declared, "That the complaint of the aforesaid libels and advertisements was forged and untrue; that all mouths had been silent except in Mr. Pope's praise; and nothing against him published but by My. Theobald."]

Sawney, in blank verse, occasioned by the *Dunciad*; with a critique on that Poem. By *J. Ralph* [a person never mentioned in it at first, but inserted afterwards]. Printed by J. Roberts, octavo.

A complete Key to the *Dunciad*. By *E. Curl*, 4to, price 6d.

A second and third edition of the same, with additions, 12mo.

The Popiad. By *E. Curl*, extracted from *J. Dennis*, Sir Richard Blackmore, &c. 12mo, price 6d.

The Curliad. By the same *E. Curl*.

The Female Dunciad. Collected by the same *Mr. Curl*, 12mo, price 6d. With the Metamorphosis of *P.* into a stinging nettle. By *Mr. Foxton*, 12mo.

The Metamorphosis of *Scriblerus* into *Snarlerus*. By *J. Smedley*, printed for *A. Moore*, folio, price 6d.

The Dunciad Dissected. By *Curl* and *Mrs. Thomas*, 12mo.

An Essay on the Taste and Writings of the present times. Said to be writ by a gentleman of *C. C. Oxon*. Printed for *J. Roberts*, octavo.

The Arts of Logic and Rhetoric, partly taken from *Bouhours*, with new reflexions, &c. By *John Oldmixon*, octavo.

Remarks on the Dunciad. By *Mr. Dennis*, dedicated to *Theobald*, octavo.

A Supplement to the Profound. Anon. By *Matthew Concanen*, octavo.

Mist's Weekly Journal, June 8. A long Letter signed *W. A.* writ by some or other of the club of *Theobald, Dennis, Moore, Concanen, Cooke*, who, for some time, held constant weekly meetings for these kind of performances.

Daily Journal, June 11. A Letter signed *Philoscriblerus*, on the name of *Pope*—Letter to *Mr. Theobald*, in verse, signed *B. M. Bezaleel Morris*.

against Mr. P——. Many other little epigrams, about this time, in the same papers, by *James Moore* and others.

Mist's Journal, June 22. A Letter by *Lewis Theobald*.

Flying-Post, Aug. 8. Letter on Pope and Swift.

Daily Journal, Aug. 8. Letter charging the Author of the *Dunciad* with treason.

Durgen: A plain Satire on a pompous Satirist. By *Edward Ward*, with a little of *James Moore*.

Apollo's Maggot in his Cups. By *E. Ward*.

Gulliveriana Secunda. Being a collection of many of the libels in the newspapers, like the former volume under the same title, by *Smedley*. Advertised in the *Craftsman*, Nov. 9, 1728, with this remarkable promise, that "Any thing which any body should send as Mr. Pope's or Dr. Swift's, should be inserted and published as theirs."

Pope Alexander's Supremacy and Infallibility examined, &c. By *George Duckett* and *John Denham*, quarto.

Dean Jonathan's Paraphrase on the ivth chapter Genesis. Writ by *E. Roome*, folio, 1729.

Labeo. A Paper of Verses by *Leonard Welsted*, which after came into *One Epistle*, and was published by *James Moore*, quarto, 1730. Another part of it came out in *Welsted's* own name, under the just title *Dulness and Scandal*, folio, 1731.

There have been since published,

Verses on the Imitator of Horace. By a Lady, or between a Lady, a Lord, and a Court-squire. Printed for J. Roberts, folio.

An Epistle from a Nobleman to a Doctor of Divinity, from Hampton-Court, Lord H—y. Printed for J. Roberts. Also folio.

A Letter from Mr. Cibber to Mr. Pope. Printed for W. Lewis in Covent-Garden, octavo.

ADVERTISEMENT

To the first edition with notes, in quarto, 1729.

IT will be sufficient to say of this edition, that the reader has here a much more correct and complete copy of the Dunciad than has hitherto appeared. I cannot answer but some mistakes may have slipped into it, but a vast number of others will be prevented by the names being now not only set at length, but justified by the authorities and reasons given. I make no doubt the Author's own motive to use real rather than feigned names, was his care to preserve the innocent from any false application; whereas, in the former editions; which had no more than the initial letters, he was made, by keys printed here, to hurt

the inoffensive; and (what was worse) to abuse his friends by an impression at Dublin.

The Commentary which attends this Poem was sent me from several hands, and, consequently, must be unequally written; yet will have one advantage over most commentaries, that it is not made upon conjectures, or at a remote distance of time; and the reader cannot but derive one pleasure from the very *obscurity* of the persons it treats of, that it partakes of the nature of a *secret*, which most people love to be let into, though the men or the things be ever so inconsiderable or trivial.

Of the *persons* it was judged proper to give some account: for since it is only in this monument that they must expect to survive, (and here survive they will, as long as the English tongue shall remain such as it was in the reigns of Queen Anne and King George) it seemed but humanity to bestow a word or two upon each, just to tell what he was, what he writ, when he lived, and when he died.

If a word or two more are added upon the chief offenders, it is only as a paper pinned upon the breast to mark the enormities for which they suffered; lest the correction only should be remembered, and the crime forgotten.

In some articles it was thought sufficient barely to transcribe from Jacob, Curl, and other writers of their own rank, who were much better acquainted

with them than any of the authors of this Comment can pretend to be. Most of them had drawn each other's characters on certain occasions; but the few here inserted are all that could be saved from the general destruction of such works.

Of the part of Scriblerus I need say nothing: his manner is well enough known, and approved by all; but those who are too much concerned to be judges.

The Imitations of the Ancients are added, to gratify those who either never read, or may have forgotten them; together with some of the parodies and allusions to the most excellent of the Moderns. If, from the frequency of the former, any man think the Poem too much a canto, our Poet will but appear to have done the same thing in jest which Boileau did in earnest, and upon which Vida, Fracastorius, and many of the most eminent Latin poets, professedly valued themselves.

ADVERTISEMENT

To the first edition of the Fourth Book of the Dunciad, when printed separately in the year 1742.

WE apprehend it can be deemed no injury to the Author of the three first Books of the Dunciad that we publish this Fourth. It was found merely by accident, in taking the survey of the library of a late

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minent noblemen ; but in so blotted a condition, and in so many detached pieces, as plainly shewed it to be not only *incorrect*, but *unfinished*. That the Author of the three first Books had a design to extend and complete his Poem in this manner, appears from the dissertation prefixed to it, where it is said, that “ The design is more extensive, and that we may expect other episodes to complete it :” and, from the declaration in the argument to the third Book, that “ The accomplishment of the prophecies therein would be the theme hereafter of the greater Dunciad.” But whether or no he be the Author of this we declare ourselves ignorant. If he be, we are no more to be blamed for the publication of it, than Tucca and Varius for that of the last six Books of the *Æneid*, though, perhaps, inferior to the former.

If any person be possessed of a more perfect copy of this work, or of any other fragments of it, and will communicate them to the publisher, we shall make the next edition more complete : in which we also promise to insert any Criticisms that shall be published (if at all to the purpose) with the names of the authors ; or any letters sent us (though not to the purpose) shall yet be printed, under the title of *Epistolæ obscurorum virorum* ; which, together with some others of the same kind, formerly laid by for that end, may make no unpleasant addition to the future Impressions of this Poem.

Volume IV.

H

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To the complete edition of 1743.

I HAVE long had a design of giving some sort of Notes on the works of this Poet. Before I had the happiness of his acquaintance, I had written a commentary on his Essay on Man, and have since finished another on the Essay on Criticism. There was one already on the Dunciad, which had met with general approbation; but I still thought some additions were wanting (of a more serious kind) to the humorous notes of Scriblerus, and even to those written by Mr. Cleland, Dr. Arbuthnot, and others. I had lately the pleasure to pass some months with the Author in the country, where I prevailed upon him to do what I had long desired, and favour me with his explanation of several passages in his works. It happened, that just at that juncture was published a ridiculous book against him, full of personal reflections, which furnished him with a lucky opportunity of improving this Poem, by giving it the only thing it wanted, a more considerable Hero. He was always sensible of its defect in that particular, and owned he had let it pass with the hero it had, purely for want of a better, not entertaining the least expectation that such an one was reserved for this post as has since obtained

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the laurel: but since that had happened, he could no longer deny this justice either to him or the Dunciad.

And yet I will venture to say, there was another motive which had still more weight with our Author; this person was one who, from every folly (not to say vice) of which another would be ashamed, has constantly derived a vanity; and therefore was the man in the world who would least be hurt by it.

W. W.

ADVERTISEMENT

Printed in the Journals, 1730.

WHEREAS, upon occasion of certain pieces relating to the gentlemen of the Dunciad, some have been willing to suggest, as if they had looked upon them as an abuse: we can do no less than own it is our opinion, that to call these gentlemen bad authors is no sort of abuse, but a great truth. We cannot alter this opinion without some reason; but we promise to do it in respect to every person who thinks it an injury to be represented as no wit, or poet, provided he procures a certificate of his being really such from any three of his companions in the Dunciad, or from Mr. Dennis singly, who is esteemed equal to any three of the number.

H ij

A PARALLEL OF THE CHARACTERS

OF MR. DRYDEN AND MR. POPE,

As drawn by certain of their contemporaries.

MR. DRYDEN, HIS POLITICS, RELIGION, MORALS.

MR. DRYDEN is a mere renegado from monarchy, poetry, and good sense *. A true republican son of monarchical church †. A republican Atheist ‡. Dryden was from the beginning an *ἄλλοπρόσαλλος*, and I doubt not will continue so to the last ||.

In the poem called Absalom and Ahithophel, are notoriously traduced the King, the Queen, the Lords and Gentlemen, not only their honourable persons exposed, but the whole nation and its representatives notoriously libelled. It is *scandalum magnatum*, yea of Majesty itself †.

He looks upon God's gospel as a foolish fable, like the Pope, to whom he is a pitiful purveyor **. His very Christianity may be questioned ††. He ought to expect more severity than other men, as he is most unmerciful in his reflections on others ‡‡. With as good a right as his Holiness, he sets up for poetical infallibility |||.

* Milbourn on Dryden's Virgil, 8vo. 1698. p. 6.

† Ib. p. 38. ‡ Ib. p. 192. || Ib. p. 8.

‡ Whip and Key, 4to. printed for R. Janeway, 1682. Pref. ** Ibid. †† Milbourn, p. 9. ‡‡ Ib. p. 175.

||| Ib. p. 39.

A PARALLEL OF THE CHARACTERS

OF MR. POPE AND MR. DRYDEN,

As drawn by certain of their contemporaries.

MR. POPE, HIS POLITICS, RELIGION, MORALS.

MR. POPE is an open and mortal enemy to his country, and the commonwealth of learning *. Some call him a Popish Whig, which is directly inconsistent †. Pope, as a Papist, must be a Tory and High-flyer ‡. He is both a Whig and Tory ||.

He hath made it his custom to cackle to more than one party in their own sentiments †.

In his Miscellanies, the persons abused are the King, the Queen, his late Majesty, both Houses of Parliament, the Privy Council, the Bench of Bishops, the Established Church, the present Ministry, &c. To make sense of some passages, they must be construed into royal scandal **.

He is a Popish rhymster, bred up with a contempt of the Sacred Writings ††. His religion allows him to destroy heretics, not only with his pen, but with fire and sword; and such were all those unhappy wits whom he sacrificed to his accursed Popish principles ||. It deserved ven-

* Dennis, Rem. on the Rape of the Lock, pref. p. 12.
† Dunciad Dissected. † Pref. to Gulliveriana. || Dennis, Character of Mr. P. † Theobald, Letter in Mist's Journal, June 22, 1728. ** List at the end of a Collection of Verses, Letters, Advertisements, 8vo. printed for A. Moore, 1728, and the preface to it, p. 6. †† Dennis's Remarks on Homer, p. 27. †† Preface to Gulliveriana, p. 11.
H iij

Mr. DRYDEN only a versifier.

His whole libel is all bad matter, beautified (which is all that can be said of it) with good metre *. Mr. Dryden's genius did not appear in any thing more than his versification, and whether he is to be ennobled for that only is a question †.

Mr. DRYDEN's Virgil.

Tonson calls it Dryden's Virgil, to shew that this is not that Virgil so admired in the Augustan age, but a Virgil of another stamp, a silly, impertinent, nonsensical writer †. None but a Bavius, a Mævius, or a Bathyllus, carped at Virgil; and none but such unthinking vermin admire his Translator ‖. It is true, soft and easy lines might become Ovid's Epistles or Art of Love—but Virgil, who is all great and majestic, &c. requires strength of lines, weight of words, and closeness of expression; not an ambling Muse running on carpet-ground, and shod as lightly as a Newmarket racer.—He has numberless faults in his author's meaning, and in propriety of expression †.

Mr. DRYDEN understood no Greek nor Latin.

Mr. Dryden was once, I have heard, at Westminster-school: Dr. Bushby would have whipt him for so childish a paraphrase **. The meanest pedant in England would whip a lubber of twelve

* Whip and Key, Pref. † Oldmixon, Essay on Criticism, p. 84. ‡ Milbourn, p. 2. || Ib. p. 35. † Ib. p. 22, and 102. ** Ib. p. 72.

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geance to suggest, that Mr. Pope had less infallibility than his namesake at Rome *.

Mr. POPE only a versifier.

The smooth numbers of the Dunciad are all that recommend it, nor has it any other merit †. It must be owned that he hath got a notable knack of rhyming and writing smooth verse ‡.

Mr. POPE's Homer.

The Homer which Lintot prints does not talk like Homer, but like Pope; and he who translated him, one would swear, had a hill in Tipperary for his Parnassus, and a puddle in some bog for his Hippocrene ||. He has no admirers among those that can distinguish, discern, and judge †.

He hath a knack at smooth verse, but without either genius or good sense, or any tolerable knowledge of English. The qualities which distinguish Homer are the beauties of his diction, and the harmony of his versification.—But this little Author, who is so much in vogue, has neither sense in his thoughts, nor English in his expression **.

Mr. POPE understood no Greek.

He hath undertaken to translate Homer from the Greek, of which he knows not one word, into

* Dedication to the Collection of Verses, Letters, &c. p. 9. † Mist's Journal of June 8, 1728. ‡ Character of Mr. P. and Dennis on Homer. || Dennis's Remarks on Pope's Homer, p. 12. † Ib. p. 14. ** Character of Mr. Pope, p. 17. and Remarks on Homer, p. 91.

for construing so absurdly *. The Translator is mad, every line betrays his stupidity †. The faults are innumerable, and convince me that Mr. Dryden did not, or would not, understand his author ‡. This shews how fit Mr. Dryden may be to translate Homer ! A mistake in a single letter might fall on the printer well enough, but *ειχωρ* for *ιχωρ*, must be the error of the author : nor had he art enough to correct it at the press ||. Mr. Dryden writes for the court ladies—He writes for the ladies, and not for use ‡.

The Translator puts in a little burlesque now and then into Virgil, for a regout to his cheated subscribers **.

Mr. DRYDEN tricked his subscribers.

I wonder that any man, who could not but be conscious of his own unfitness for it, should go to amuse the learned world with such an undertaking ! A man ought to value his reputation more than money ; and not to hope that those who can read for themselves will be imposed upon merely by a partially and unseasonably celebrated name ††. *Poëtis quidlibet audendi* shall be Mr. Dryden's motto, though it should extend to picking of pockets ††.

Names bestowed on Mr. DRYDEN.

AN APE.] A crafty ape drest up in a gawdy gown

* Milbourn, p. 203.

† Ib. p. 78.

‡ Ib. p. 206.

|| Ib. p. 19.

‡ Ib. p. 144, 190.

** Ib. p. 67.

†† Ib. p. 192.

†† Ib. p. 125.

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English, of which he understands as little*. I wonder how this gentleman would look should it be discovered that he has not translated ten verses together in any book of Homer with justice to the poet; and yet he dares reproach his fellow-writers with not understanding Greek †. He has stuck so little to his original, as to have his knowledge in Greek called in question ‡. I should be glad to know which it is of all Homer's excellencies which has so delighted the ladies and the gentlemen who judge like ladies ||.

But he has a notable talent at burlesque; his genius slides so naturally into it, that he hath burlesqued Homer without designing it †.

Mr. POPE tricked his subscribers.

It is indeed somewhat bold, and almost prodigious, for a single man to undertake such a work: but it is too late to dissuade, by demonstrating the madness of the project. The subscribers' expectations have been raised in proportion to what their pockets have been drained of **. Pope has been concerned in jobs, and hired out his name to booksellers ††.

Names bestowed on Mr. POPE.

An APE.] Let us take the initial letter of his Christian name, and the initial and final letters of his

* Dennis's Remarks on Homer, p. 12. † Daily Journal, April 23, 1728. ‡ Suppl. to the Profound Preface. || Oldmixon, Essay on Criticism, p. 66. † Dennis's Remarks, p. 28. ** Homerides, p. 1, &c. †† British Journal, Nov. 25, 1727.

—Whips put into an ape's paw to play pranks with
 —None but apish and Papish brats will heed him*.

AN ASS.] A camel will take upon him no more burden than is sufficient for his strength, but there is another beast that crouches under all †.

A FROG.] Poet Squab, endued with Poet Marro's spirit! an ugly, croaking kind of vermin, which would swell to the bulk of an ox †.

A COWARD.] A Clinias, or a Damætus, or a man of Mr. Dryden's own courage †.

A KNAVE.] Mr. Dryden has heard of Paul, the knave of Jesus Christ: and, if I mistake not, I have read somewhat of John Dryden, servant to his Majesty †.

A FOOL.] Had he not been such a self-conceited fool**.—Some great poets are positive blockheads ††.

A THING.] So little a thing as Mr. Dryden ††.

* Whip and Key, pref. † Milbourn, p. 105 † Ib. p. 11.
 † Ib. p. 176. † Ib. p. 57. ** Whip and Key, pref.
 †† Milbourn, p. 34. †† Ibid. p. 35.

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‖ Ibid
p. 8.

surname, *viz.* A. P. E. and they give you the same idea of an ape as his face *, &c.

An Ass.] It is my duty to pull off the lion's skin from this little ass †.

A FROG.] A squab short gentleman—a little creature that, like the frog in the fable, swells, and is angry that it is not allowed to be as big as an ox ‡.

A COWARD.] A lurking, way-laying coward §.

A KNAVE.] He is one whom God and Nature have marked for want of common honesty ||.

A FOOL.] Great fools will be christened by the names of great poets, and Pope will be called Homer **.

A THING.] A little abject thing ††.

* Dennis's Daily Journal, May 11, 1728. † Dennis's Rem. on Hom. pref. ‡ Dennis's Rem. on the Rape of the Lock, pref. p. 9. § Char. of Mr. P. p. 3. || Ibid. ** Dennis's Rem. on Homer, p. 37. †† Ibid. p. 8.



BY AUTHORITY.

BY virtue of the Authority in Us vested by the Act for subjecting Poets to the Power of a Licenser, We have revised this Piece; where, finding the style and appellation of KING to have been given to a certain Pretender, Pseudo-Poet, or Phantom, of the name of TIBBALD; and apprehending the same may be deemed in some sort a reflection on Majesty, or at least an insult on that Legal Authority which has bestowed on another Person the Crown of Poesy: We have ordered the said Pretender, Pseudo-Poet, or Phantom, utterly to vanish and evaporate out of this Work; and do declare the said Throne of Poesy from henceforth to be abdicated and vacant, unless duly and lawfully supplied by the LAUREATE himself. And it is hereby enacted, that no other person do presume to fill the same.

BY THE AUTHOR, A DECLARATION.

WHEREAS certain Haberdashers of Points and Particles, being instigated by the spirit of Pride, and assuming to themselves the name of Critics and Restorers, have taken upon them to adulterate the common and current sense of our Glorious Ancestors, Poets of this Realm, by clipping, coining, defacing the images, mixing their own base alloy, or otherwise falsifying the same; which they publish, utter, and vend as genuine; the said Haberdashers having no right thereto, as neither heirs, executors, administrators, assigns, or in any sort related to such Poets, to all or any of them: Now We, having carefully revised this our Dunciad, * beginning with the words The mighty Mother, and ending with the words buries All, containing the entire sum of One thousand seven hundred and fifty-four

* Read thus confidently, instead of "beginning with the words *books*, and ending with the word *flies*," as formerly it stood: read also, "containing the entire sum of *one thousand seven hundred and fifty-four verses*," instead of "*one thousand and twelve lines*;" such being the initial and final words, and such the true and entire contents of this Poem.

verses, declare every word, figure, point, and comma, of this impression to be authentic: and do therefore strictly enjoin and forbid any person or persons whatsoever to erase, reverse, put between hooks, or by any other means, directly or indirectly, change or mangle any of them. And we do hereby earnestly exhort all our brethren to follow this our example, which we heartily wish our great Predecessors had heretofore set, as a remedy and prevention of all such abuses: Provided always, that nothing in this Declaration shall be construed to limit the lawful and undoubted right of every subject of this Realm to judge, censure, or condemn, in the whole, or in part, any Poem or Poet whatsoever.

Given under our hand at London, this third day of January, in the year of our Lord One thousand seven hundred thirty and two.

Declarat' cor' me,

JOHN BARBER, Mayor.

Thou art to know, Reader! that the first edition thereof, like that of Milton, was never seen by the Author, (though living and not blind :) the editor himself confessed as much in his preface; and no two poems were ever published in so arbitrary a manner. The editor of this had as boldly suppressed whole passages, yea the entire last book, as the editor of Paradise Lost added and augmented. Milton himself gave but *ten* books, his editor *twelve*; this Author gave *four* books, his editor only *three*. But we have happily done justice to both; and presume we shall live, in this our last labour, as long as in any of our others.

Bentley.

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THE DUNCIAD.

TO DR. JONATHAN SWIFT.

BOOK I.

The Argument.

The Proposition, the Invocation, and the Inscription. Then the original of the great Empire of Dulness, and cause of the continuance thereof. The College of the Goddess in the City, with her private academy for poets in particular; the governors of it, and the four cardinal virtues. Then the Poem hastes into the midst of things, presenting her, on the evening of a Lord Mayor's day, revolving the long succession of her sons, and the glories past and to come. She fixes her eye on Bayes, to be the instrument of that great event which is the subject of the Poem. He is described pensive among his books, giving up the cause, and apprehending the period of her empire. After debating whether to betake himself to the church, or to gaming, or to party-writing, he raises an altar of proper books, and (making first his solemn prayer and declaration) purposes thereon to sacrifice all his unsuccessful writings. As the pile is kindled, the Goddess, beholding the flame from her seat, flies and puts it out, by casting upon it the poem of Thule. She forthwith reveals herself to him, transports him to her Temple, unfolds her arts, and initiates him into her mysteries; then announcing the death of Eusden the Poet-Laureat, appoints him, carries him to Court, and proclaims him successor.

THE mighty Mother, and her Son, who brings
The Smithfield Muses to the ear of kings,

REMARKS.

The Dunciad.] It is an inconvenience to which writers of reputation are subject, that the justice of their resentment is not always rightly understood: for the calumnies of dull authors being soon forgotten, and those whom they aimed to injure not caring to recall to memory the particulars of false and scandalous abuse, their necessary correction is suspected of severity unprovoked. But in this case it would be but candid to estimate the chastisement on the

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I sing. Say you, her instruments, the Great!
Call'd to this work by Dulness, Jove, and Fate;

REMARKS.

general character of the offender, compared with that of the person injured. Let this serve with the candid reader in justification of the Poet, and, on occasion, of the Editor.

This Poem was written in the year 1726. In the next year an imperfect edition was published at Dublin, and reprinted at London in twelves; another at Dublin, and another at London in octavo; and three others in twelves the same year: but there was no perfect edition before that of London in quarto, which was attended with notes. We are willing to acquaint posterity, that this poem was presented to King George II. and his Queen, by the hands of Sir Robert Walpole, on the 12th of March, 1728-9.

Schol. Vt.

It was expressly confessed in the preface to the first edition, that this Poem was not published by the Author himself. It was printed originally in a foreign country. And what foreign country? Why, one notorious for blunders; where finding blanks only instead of proper names, these blunderers filled them up at their pleasure.

The very Hero of the Poem hath been mistaken to this hour; so that we are obliged to open our Notes with a discovery who he really was. We learn from the former editor, that this piece was presented by the hands of Sir Ro-

VARIATIONS.

v. 1. *The mighty Mother, &c.*] In the first edition it was thus:

Books and the man I sing, the first who brings
The Smithfield Muses to the ear of kings.
Say, great Patricians! since yourselves inspire
These wond'rous works (so Jove and Fate require)
Say, for what cause, in vain decry'd and curs'd,
Still——

IMITATIONS.

Say, great Patricians! since yourselves inspire
These wond'rous works——
—Dii coeptis (nam vos mutastis et illas.) *Ovid. Met. l.*

You by whose care, in vain decry'd and curst,
Still Duncce the second reigns like Duncce the first;
Say how the Goddess bade Britannia sleep,
And pour'd her spirit o'er the land and deep.

In eldest time, ere mortals writ or read,
Ere Pallas issu'd from the Thund'rer's head,
Dulness o'er all possess'd her ancient right,
Daughter of Chaos and eternal Night:
Fate in their dotage this fair idiot gave,
Gross as her sire, and as her mother grave;

REMARKS.

bert Walpole to King George II. Now the Author directly tells us, his Hero is the man
—— who brings

The Smithfield Muses to the ear of kings.

And it is notorious who was the person on whom this Prince conferred the honour of the laurel.

It appears as plainly from the apostrophe to the Great in the third verse, that Tibbald could not be the person, who was never an author in fashion, or caressed by the great: whereas this single characteristic is sufficient to point out the true Hero; who, above all other poets of his time, was the peculiar delight and chosen companion of the nobility of England; and wrote, as he himself tells us, certain of his works at the earnest desire of persons of quality.

Lastly, The sixth verse affords full proof; this poet being the only one who was universally known to have had a son so exactly like him, in his poetical, theatrical, political and moral capacities, that it could justly be said of him

Still Duncce the Second reigns like Duncce the First.

Bentley.

IMITATIONS.

v. 6.] Alluding to a verse of Mr. Dryden, not in Mac Fleckno, (as is said ignorantly in the Key to the Dunciad, p. 1.) but in his verses to Mr. Congreve,

"And Tom the second reigns like Tom the first."

I iii

Laborious, heavy, busy, bold, and blind, 15
 She rul'd, in native anarchy, the mind,
 Still her old empire to restore she tries,
 For, born a goddess, Dulness never dies.

O Thou! whatever title please thine ear,
 Dean, Drapier, Bickerstaff, or Gulliver! 20
 Whether thou chuse Cervantes' serious air,
 Or laugh and shake in Rab'lais easy chair,
 Or praise the Court, or magnify mankind,
 Or thy griev'd country's copper chains unbind;
 From thy Bœotia though her pow'r retires, 25
 Mourn not, my Swift! at ought our realm acquires.
 Here pleas'd behold her mighty wings outspread
 To hatch a new Saturnian age of Lead.

Close to those walls where Folly holds her throne,
 And laughs to think Monroe would take her down,
 Where o'er the gates, by his fam'd father's hand, 31
 Great Cibber's brazen, brainless brothers stand,

REMARKS.

v. 31. —*by his fam'd father's hand.*] Mr. Caius-Gabriel Cibber, father of the Poet-laureate. The two statues of the lunatics over the gates of Bedlam-hospital were done by him, and (as the son justly says of them) are no ill monuments of his fame as an artist.

VARIATIONS.

After ver. 22. in the MSS.

Or in the graver gown instruct mankind,

Or silent let thy morals tell thy mind.

But this was to be understood, as the Poet says, *ironic*, like the 23d verse.

v. 29. *Close to those walls, &c.*] In the former edit. thus:

Where wave the tatter'd ensigns of Rag-fair,
 A yawning ruin hangs and nods in air;
 Keen hollow winds howl thro' the bleak recess,
 Emblem of music caus'd by emptiness;
 Here in one bed two shiv'ring sisters lie,
 The cave of Poverty and Poetry.

One cell there is, conceal'd from vulgar eye,
 The cave of Poverty and Poetry :
 Keen hollow winds howl thro' the black recess, 35
 Emblem of music caus'd by emptiness :
 Hence bards, like Proteus long in vain ty'd down,
 Escape in monsters, and amaze the Town :
 Hence Miscellanies spring, the weekly boast
 Of Curl's chaste press, and Lintot's rubric post :
 Hence hymning Tyburn's elegiac lines ; 41
 Hence Journals, Medleys, Merc'ries, Magazines :
 Sepulchral Lies, our holy walls to grace,
 And New-year Odes, and all the Grub-street race.

In clouded majesty here Dulness shone, 45
 Four guardian virtues, round, support her throne :
 Fierce champion Fortitude, that knows no fears
 Of hisses, blows, or want, or loss of ears :

VARIATIONS.

v. 41. In the former edit.

Hence hymning Tyburn's elegiac lay,

Hence the soft sing-song on Cecilia's day.

v. 42. Alludes to the annual songs composed to music on St. Cecilia's feast.

IMITATIONS.

v. 41, 42. Hence hymning Tyburn's—Hence, &c.]

“—Genus unde Latinum,

“Albanique patres, atque altae moenia Romae.”

Virg. Æn. I.

v. 45. In clouded Majesty.]

—“The Moon

“Rising in clouded majesty.”— *Milton, B. IV.*

v. 48. —that knows no fears

Of hisses, blows, or want, or loss of ears.]

“Quem neque pauperies, neque mors, neque vincula
 torrent.” *Hor.*

Calm Temperance, whose blessings those partake
 Who hunger and who thirst for scribbling's sake: 50
 Prudence, whose glass presents th' approaching jail;
 Poetic Justice, with her lifted scale,
 Where, in nice balance, truth with gold she weighs,
 And solid pudding against empty praise.

Here she beholds the Chaos dark and deep, 55
 Where nameless Somethings in their causes sleep,
 'Till genial Jacob, or a warm third day,
 Call forth each mass, a poem or a play:
 How hints, like spawn, scarce quick in embryo lie,
 How new-born Nonsense first is taught to cry, 60
 Maggots half-form'd in rhyme exactly meet,
 And learn to crawl upon poetic feet.
 Here one poor word an hundred clenches makes,
 And ductile Dulness new meanders takes;
 There motley images her fancy strike, 65
 Figures ill-pair'd, and similies unlike.

IMITATIONS.

v. 55. *Here she beholds the Chaos dark and deep,
 Where nameless Something, &c.]*

That is to say, unformed things, which are either made into poems, or plays, as the booksellers or the players bid most. These lines allude to the following in Garth's Dispensary, canto vi.

"Within the chambers of the globe they spy

"The beds where sleeping vegetables lie,

"Till the glad summons of a genial ray

"Unbinds the glebe, and calls them out to day."

v. 64. *And ductile Dulness, &c.]* A parody on a verse in Garth, canto i.

"How ductile matter new meanders takes."

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She sees a mob of Metaphors advance,
 Pleas'd with the madness of the mazy dance;
 How Tragedy and Comedy embrace;
 How Farce and Epic get a jumbled race; 70
 How Time himself stands still at her command,
 Realms shift their place, and ocean turns to land.
 Here gay Description Egypt glad with show'rs,
 Or gives to Zembla fruits, to Barca flow'rs;
 Glitt'ring with ice here hoary hills are seen, 75
 There painted vallies of eternal green,
 In cold December fragrant chaplets blow,
 And heavy harvests nod beneath the snow.

All these, and more, the cloud-compelling Queen
 Beholds through fogs that magnify the scene. 80
 She, tinsel'd o'er in robes of varying hues,
 With self-applause her wild creation views;
 Sees momentary monsters rise and fall,
 And with her own fools-colours gilds them all.
 'Twas on the day when *** rich and grave, 85
 Like Cimon, triumph'd both on land and wave:
 (Pomps without guilt, of bloodles swords and maces,
 Glad chains, warm furs, broad banners, and broad
 faces).

VARIATIONS.

v. 85.] In the former editions :

'Twas on the day when Thorold, rich and grave.
 Sir Geo. Thorold, Lord Mayor of London in the year 1720.

IMITATIONS.

v. 79. — *the loud-compelling Queen.*] From Homer's
 epithet of Jupiter, *μεγαληφρονετα Ζευς*.

Now Night descending, the proud scene was o'er,
 But liv'd in Settle's numbers one day more. 90
 Now may'rs and shrieves all hush'd and satiate lay,
 Yet eat, in dreams, the custard of the day;
 While pensive poets painful vigils keep,
 Sleepless themselves to give their readers sleep.
 Much to the mindful Queen the feast recalls 95
 What City swans once sung within the walls;
 Much she revolves their arts, their ancient praise,
 And sure succession down from Heywood's days.
 She saw with joy the line immortal run,
 Each sire impress and glaring in his son : 100
 So watchful Bruin forms, with plastic care,
 Each growing lump, and brings it to a bear.
 She saw old Pryn in restless Daniel shine,
 And Eusden eke our Blackmore's endless line;

REMARKS.

v. 99. *But liv'd in Settle's numbers one day more.* Settle was poet to the city of London. His office was to compose yearly Panegyrics upon the Lord Mayors, and verses to be spoken in the Pageants; but that part of the shows being at length frugally abolished, the employment of City-poet ceased; so that upon Settle's demise there was no successor to that place.

v. 98. *John Heywood.* Whose Interludes were printed in the time of Henry VIII.

v. 103. — *old Pryn in restless Daniel*] The first edition had it,

She saw in Norton all his father shine.
 a great mistake! for Daniel de Foe had parts, but Norton de Foe was a wretched writer, and never attempted poetry. Much more justly is Daniel himself made successor to W. Pryn, both of whom wrote verses as well as politics; as appears by the poem *De Jure Divino*, &c. of De Foe, and by these lines in Cowley's Miscellanies, on the other :

She saw slow Philips creep like Tate's poor page,¹⁰⁵
And all the mighty mad in Dennis rage.

In each she marks her image full exprest,
But chief in Bayes's monster-breeding breast;
Bayes, form'd by Nature Stage and Town to bless,
And act and be a coxcomb with success.¹¹⁰

REMARKS.

"—One lately did not fear

"(Without the Muses' leave) to plant verse here.

"But it produc'd such base, rough, crabbed, hedge-

"Rymes, as e'en set the hearer's ears on edge;

"Written by William Pryn Esquire, the

"Year of our Lord six hundred thirty-three.

"Brave Jersey Muse! and he's, for his high style,

"Call'd to this day the Homer of the Isle."

And both these authors had a resemblance in their fates as well as their writings, having been alike sentenced to the pillory

v. 104. *And Eusdeneke out, &c.*] Laurence Eusden, Poet-laureate. Mr. Jacob gives a catalogue of some few only of his works which are very numerous. Mr. Cooke, in his Battle of poets, saith of him,

"Eusden, a laurel'd bard, by Fortune rais'd,

"By very few was read, by fewer prais'd."

v. 105. *Like Tate's poor page.*] Nahum Tate was Poet-laureate, a cold writer, of no invention; but sometimes translated tolerably when befriended by Mr. Dryden. In his second part of Absalom and Ahithophel are above two hundred admirable lines together of that great hand, which strongly shine through the insipidity of the rest. Something parallel may be observed of another author here mentioned.

VARIATIONS.

v. 108. *But chief in Bayes's, &c.*] In the former edition thus:

But chief in Tibbald's monster-breeding breast:

Sees gods with dæmons in strange league engage,

And earth and heav'n, and hell her battles wage.

She ey'd the bard, where supperless he sate,

And pin'd, unconscious of his rising fate;

Studious he sate with all his books around,

Sinking from thought to thought, &c.—

Dulness with transport eyes the lively Dunce,
 Remembring she herself was Pertness once.
 Now (shame to Fortune!) an ill run at play
 Blanck'd his bold visage, and a thin third day:
 Swearing and supperless the hero sate, 115
 Blasphem'd his gods, the dice, and damn'd his fate;
 Then gnaw'd his pen, then dasht it on the ground,
 Sinking from thought to thought, a vast profound!
 Plung'd for his sense, but found no bottom there,
 Yet wrote and flounder'd on in mere despair. 120
 Round him much embryo, much abortion lay,
 Much future ode, and abdicated play;

REMARKS.

v. 109. *Bayes, form'd by Nature, &c.*] It is hoped the Poet here hath done full justice to his Hero's character, which it were a great mistake to imagine was wholly sunk in stupidity: he is allowed to have supported it with a wonderful mixture of vivacity. This character is heightened according to his own desire, in a letter he wrote to

VARIATIONS.

v. 121. *Round him much embryo, &c.*] In the former editions thus:

He roll'd his eyes that witness'd huge dismay,
 Where yet unpawn'd, much learned lumber lay;
 Volumes, whose size the space exactly fill'd,
 Or which fond authors were so good to gild,
 Or where, by sceptre made for ever known,
 The page admires new beauties not its own.
 Here swells the shelf, &c.

IMITATIONS.

Var. *He roll'd his eyes that witness'd huge dismay.*]

"—round he throws his eyes,
 "That witness'd huge affliction and dismay."

Milt. Book I.

The progress of a bad poet in his thoughts, being (like the progress of the Devil in Milton) through a chaos, might probably suggest this imitation.

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Nonsense precipitate, like running lead;
 That slip'd through cracks and zigzags of the head;
 All that on Folly Frenzy could beget, 125
 Fruits of dull heat, and sooterkins of wit.
 Next o'er his books his eyes began to roll,
 In pleasing memory of all he stole;
 How here he sip'd, how there he plunder'd snug,
 And suck'd all o'er like an industrious bug. 130
 Here lay poor Fletcher's half-eat scenes, and here
 The frippery of crucify'd Moliere;
 There hapless. Shakespeare, yet of Tibbald sore,
 Wish'd he had blotted for himself before.
 The rest on outside merit but presume, 105
 Or serve (like other fools) to fill a room;
 Such with their shelves as due proportion hold,
 Or their fond parents dress'd in red and gold;

REMARKS.

our Author: "Pert and dull at least you might have allowed me. What! am I only to be dull, and dull still, and again, and for ever?" He then solemnly appealed to his own conscience, that "he could not think himself so, or believe that our Poet did; but that he spoke worse of him than he could possibly think; and concluded it must be merely to shew his wit, or for some profit or lucre to himself." Life of C. C. ch. vii. and Letter to Mr. P. p. 15, 40, 53. And to shew his claim to what the Poet was so unwilling to allow him, of being *pert* as well as *dull*, he declares he will have the *last word*; which occasioned the following epigram:

Quoth Cibber to Pope, though in verse you foreclose;
 I'll have the last word; for, by G—, I'll write prose.
 Poor Colly! thy reas'ning is none of the strongest,
 For know, the last word is the word that lasts longest.

Or where the pictures for the page atone,
 And Quarles is sav'd by beauties not his own. 140
 Here swells the shelf with Ogilby the Great;
 There, stamp'd with arms, Newcastle shines com-
 Here all his suffering brotherhood retire, [plete:
 And 'scape the martyrdom of jakes and fire:
 A Gothic library! of Greece and Rome 145
 Well purg'd, and worthy Settle, Banks, and Broome.

REMARKS.

v. 141. *Ogilby the Great.*] “John Ogilby was one who, “from a late initiation into literature, made such a progress as might well style him the prodigy of his time! “sending into the world so many large volumes! His translations of Homer and Virgil done to the life, and with “such excellent sculptures: and (what added great grace “to his works) he printed them all on special good paper, “And in a very good letter.” *Winstanley, Lives of Poets.*

v. 142. *There, stamp'd with arms, Newcastle shines complete.*] “The Dutchess of Newcastle was one who busied “herself in the ravishing delights of poetry; leaving to “posterity in print three ample volumes of her studious “endeavours.” *Winstanley, ibid.* Langbaine reckons up eight folios of her Grace's, which were usually adorned with gilded covers, and had her coat of arms upon them.

v. 146. —*worthy Settle, Banks, and Broome.*] The Poet has mentioned these three authors in particular, as they are parallel to our hero in his three capacities: 1. Settle was his brother Laureate; only indeed upon half-pay, for the City instead of the Court; but equally famous for unintelligible flights in his poems on public occasions, such as shows, birth-days, &c. 2. Banks was his rival in tragedy, (though more successful) in one of his tragedies, the Earl of Essex, which is yet alive: Anna Boleyn, the Queen of Scots, and Cyrus the Great, are dead and gone. These he

IMITATIONS.

v. 140. In the former edit.

The page admires new beauties not its own.]
 “Miraturque novas frondes et non sua poma.”

But, high above, more solid learning shone,
 The Classics of an age that heard of none;
 There Caxton slept, with Wynkyn at his side,
 One clasp'd in wood, and one in strong cow-hide; 150
 There, sav'd by spice, like mummies, many a year,
 Dry bodies of divinity appear:
 De Lyra there a dreadful front extends,
 And here the groaning shelves Philemon bends.

REMARKS.

dressed in a sort of beggar's velvet, or a happy mixture of the thick fustian and thin prosaic; exactly imitated in Parolla and Isidora, Cæsar in Egypt, and the Heroic Daughter. 3. Broome was a serving-man of Ben Johnson, who once picked up a comedy from his betters, or from some cast scenes of his masters, not entirely contemptible.

v. 149. *Caxton.*] A printer in the time of Edward IV. Richard III. and Henry VII. Wynkyn de Word, his successor, in that of Henry VII. and VIII.

v. 153.] Nich. de Lyra; or Harpsfield, a very voluminous commentator, whose works, in five vast folios, were printed in 1472.

v. 154.] Philemon Holland, doctor in physic. "He translated so many books, that a man would think he had done nothing else; insomuch that he might be called Translator-General of his age. The books alone of his turning into English, are sufficient to make a country gentleman a compleat library." *Winstanley.*

VARIATIONS.

v. 146. In the first edit. it was

Well purg'd, and worthy W—y, W—s and Bl—.
 And in the following altered to Wythers, Quarles, and Bloome, on which was the following note:

It was printed in the surreptitious editions, W—ly, W—s, who were persons eminent for good life; the one writ the Life of Christ in verse, the other some valuable pieces in the lyric kind, on pious subjects. The line is here restored according to its original.

Of these twelve volumes, twelve of ample size, 155
 Redeem'd from tapers and defrauded pies,
 Inspir'd he seizes: these an altar raise;
 An hecatomb of pure unsully'd lays
 That altar crowns; a folio common-place
 Founds the whole pile, of all his works the base: 160
 Quartos, Octavos, shape the less'ning pyre,
 A twisted birth-day ode completes the spire.

Then he, great tamer of all human art!
 First in my care, and ever at my heart;
 Dulness! whose good old cause I yet defend, 165
 With whom my Muse began, with whom shall end,
 E'er since Sir Fopling's periwig was praise,
 To the last honors of the Butt and Bays:
 O thou! of bus'ness the directing soul!
 To this our head like bias to the bowl, 170
 Which, as more pond'rous, made its aim more true,
 Obliquely waddling to the mark in view:

VARIATIONS.

"George Wythers was a great pretender to poetical zeal
 "against the vices of the times, and abused the greatest
 "personages in power, which brought upon him frequent
 "correction. The Marshalsea and Newgate were no stran-
 "gers to him." *Winstanley*. Quarles was a dull writer,
 but an honester man. Bloome's books are remarkable for
 their cuts.

v. 162. *A twisted, &c.*] In the former edit.

And last, a little Ajax tips the spire.

Var.—*a little Ajax.*] In duodecimo, translated from
 Sophocles, by Tibbald.

IMITATIONS.

v. 166. *With whom my Muse began, with whom shall end.*]

"A te principium, tibi desinet."—*Virg. Ecl. viii.*

Ἐκ Διὸς ἀρχήμυσθα, καὶ εἰς Δία λήγῃς Μῦσαι. Theoc.
 "Prima dicte mihi, summa dicenda Camoena." *Hor.*

O! ever gracious to perplex'd mankind,
 Still spread a healing mist before the mind;
 And, lest we err by Wit's wild dancing light, 175
 Secure us kindly in our native night.
 Or, if to wit a coxcomb make pretence,
 Guard the sure barrier between that and sense;
 Or quite unravel all the reas'ning thread,
 And hang some curious cobweb in its stead! 180
 As, forc'd from wind-guns, lead itself can fly,
 And pond'rous slugs cut-swiftly through the sky;
 As clocks to weight their nimble motion owe,
 The wheels above urg'd by the load below;
 Me Emptiness and Dulness could inspire, 185
 And were my elasticity and fire.
 Some dæmon stole my pen (forgive th' offence)
 And once betray'd me into common sense:

VARIATIONS.

v. 177. *Or, if to wit, &c*] In the former edit.
 Ah! still o'er Britain stretch that peacefull wand,
 Which lulls th' Helvetian and Batavian land;
 Where rebel to thy throne, if Science rise,
 She does but show her coward face, and dies:
 There thy good Scholiasts, with anweary'd pains,
 Make Horace flat, and humble Maro's strains:
 Here studious I unlucky Moderns save,
 Nor sleeps one error in its father's grave,
 Old puns restore, lost blunders nicely seek,
 And crucify poor Shakespeare once a week.
 For the supplying, in the worst of days,
 Notes to dull books, and prologues to dull plays.
 Not that my quill to critics was confin'd,
 My verse gave ampler lessons to mankind;
 So gravest precepts may successless prove,
 But sad examples never fail to move,
 As, forc'd from wind-guns, &c.

Else all my prose and verse were much the same;
 This prose on stilts, that poetry fall'n lame. 190
 Did on the stage my fops appear confin'd?
 My life gave ampler lessons to mankind.
 Did the dead letter unsuccessful prove?
 The brisk example never fail'd to move.
 Yet sure, had Heav'n decreed to save the state, 195
 Heav'n had decreed these works a longer date.
 Could Troy be sav'd by any single hand,
 This gray-goose weapon must have made her stand.
 What can I now? my Fletcher cast aside,
 Take up the Bible, once my better guide? 200
 Or tread the path by vent'rous heroes trod,
 This box my thunder, this right hand my God?
 Or chair'd at White's amidst the doctors sit,
 Teach oaths to gamesters, and to nobles wit?

VARIATIONS.

v. 195. *Yet sure, had Heaven, &c.*] In the former edit.
 Had Heav'n decreed such works a longer date,
 Heav'n had decreed to spare the Grub-street state.
 But see great Settle to the dust descend,
 And all thy cause and empire at an end!
 Could Troy be sav'd, — &c.

IMITATIONS.

v. 195. — *had Heav'n decreed, &c.*] *Virg. Æn. II.*
 “Me si coelicolæ voluissent ducere vitam,
 “Has mihi servassent sedes.” —
 v. 197, 198. *Could Troy be sav'd — This gray-goose*
weapon.]
 “— Si Pergama dextra
 Defendi possent, etiam hac defensa fuissent.” *Virg. ibid.*
 v. 202. *This box my thunder, this right hand my God!*]
 “Dextra mihi Deus, et telum quod missile libro.”
Virgil, of the Gods of Mercury.

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v. 213. *H*
 Yes, to
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 v. 225. *O*
 Adieu,
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Or bidst thou rather party to embrace? 205
 (A friend to Party thou, and all her race;
 'Tis the same rope at different ends they twist;
 To Dulness Ridpath is as dear as Mist).
 Shall I, like Curtius, desperate in my zeal,
 O'er head and ears plunge for the commonweal? 210
 Or rob Rome's ancient geese of all their glories,
 And cackling save the monarchy of Tories?
 Hold—to the minister I more incline;
 To serve his cause, O Queen! is serving thine.
 And see! thy very Gazetteers give o'er, 215
 Ev'n Ralph repents, and Henley writes no more.
 What then remains? Ourselves. Still, still remain
 Cibberian forehead, and Cibberian brain.
 This brazen brightness to the 'squire so dear;
 This polish'd hardness that reflects the peer: 220
 This arch-absurd, that wit and fool delights,
 This mess, toss'd up of Hockley-hole and White's;
 Where dukes and butchers join to wreath my crown,
 At once the Bear and Fiddle of the Town.

O born in sin, and forth in folly brought! 225
 Works damn'd, or to be damn'd; (your father's fault)
 Go, purify'd by flames ascend the sky,
 My better and more Christian progeny!

VARIATIONS.

- v. 213. *Hold—to the minister.*] In the former edition:
 Yes, to my country I my pen consign,
 Yes, from this moment, mighty Mist! am thine.
 v. 225. *O born in sin, &c.*] In the former edition:
 Adieu, my Children! better thus expire
 Unstall'd, unsold; thus glorious mount in fire,

Unstain'd, untouch'd, and yet in maiden sheets,
 While all your smutty sisters walk the streets. 230
 Ye shall not beg, like gratis-given Bland,
 Sent with a pass and vagrant through the land;
 Nor sail with Ward, to Ape-and-monkey climes,
 Where vile Mundungus trucks for viler rhymes:
 Not sulphur-tipt, emblaze an ale-house fire! 235
 Not wrap up oranges to pelt your sire!

REMARKS.

v. 231. — *gratis-given Bland*, — *Sent with a pass*.] It was a practice so to give the Daily Gazetteer, and ministerial pamphlets (in which this B. was a writer), and to send them post-free to all the towns in the kingdom.

v. 233. — *with Ward, to Ape-and-monkey climes*.] “Ed-ward Ward, a very voluminous poet in Hudibrastic verse, but best known by the London Spy, in prose. He has of late years kept a public house in the City, (but in a genteel way) and with his wit, humour, and good liquor, (ale) afforded his guests a pleasurable entertainment, especially those of the High-church party.” *Jacob, Lives of Poets*, vol. II. p. 225. Great number of his works were

VARIATIONS.

Fair without spot, than greas'd by grocers' hands,
 Or shipp'd with Ward to Ape-and-monkey lands;
 Or wafting ginger, round the streets to run,
 And visit alehouse, where ye first begun.
 With that he lifted thrice the sparkling brand,
 And thrice he dropp'd it, &c.

IMITATIONS.

Var. *And visit alehouse*.] Waller on the Navy:
 Those tow'rs of oak o'er fertile plains may go,
 And visit mountains where they once did grow.

v. 229. *Unstain'd, untouch'd, &c.*]

“ — Felix Priameia virgo!

“ Jussa mori: quae sortitus non pertulit ullos,

“ Nec victoris heri tetigit captiva cubile!

“ Nos, patria incensa, diversa per aequora vectae,” &c.

Virg. Æn. III.

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v. 245.

Ovid, or A

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v. 250.

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“ Ucale

O! pass more innocent, in infant state,
 To the mild limbo of our father Tate :
 Or peaceably forgot, at once be blest
 In Shadwell's bosom with eternal rest ! 240

Soon to that mass of nonsense to return,
 Where things destroy'd are swept to things unborn.

With that, a tear (portentous sign of grace!)
 Stole from the master of the sev'nfold face ;
 And thrice he lifted high the birth-day brand, 245
 And thrice he dropt it from his quiv'ring hand ;
 Then lights the structure with averted eyes ;
 The rolling smoke involves the sacrifice.
 Th' op'ning clouds disclose each work by turns,
 Now flames the Cid, and now Perolla burns ; 250
 Great Cæsar roars and hisses in the fires ;
 King John in silence modestly expires :

REMARKS.

yearly sold into the Plantations.—Ward, in a book called Apollo's Maggot, declared this account to be a great falsity, protesting that his public-house was not in the City, but in Mootfields.

v. 238, 240. —Tate—Shadwell.] Two of his predecessors in the Laurel.

VARIATIONS.

v. 250. *Now flames the Cid, &c.*] In the former edit.

Now flames old Memnon, now Rodrigo burns,

IMITATIONS.

v. 245. *And thrice he lifted high the birth-day brand.*]

Ovid, or Althæa, on a like occasion, burning her offspring :

"Tum conata quater flammis imponere torrem,

"Coepta quater tenuit."

v. 250. *Now flames the Cid, &c.*]

"—jam Deiphobi dedit ampla ruinam,

"Vulcano superante domos ; jam proximus ardet

"Ucalegon."

No merit now the dear Nonjuror claims,
Moliere's old stubble in a moment flames.
Tears gush'd again, as from pale Priam's eyes, 255
When the last blaze sent Ilium to the skies.

Rouz'd by the light, Old Dulness heav'd the head,
Then snatcht a sheet of Thulè from her bed ;
Sudden she flies, and whelms it o'er the pyre ;
Down sink the flames, and with a hiss expire. 260

Her ample presence fills up all the place ;
A veil of fogs dilates her awful face : [may'r
Great in her charms ! as when on shrieves and
She looks, and breathes herself into their airs.
She bids him wait her to her sacred dome : 265
Well pleas'd he enter'd, and confess'd his home.
So spirits, ending their terrestrial race,
Ascend, and recognize their native place.

VARIATIONS.

In one quick flash see Proserpine expire,
And last, his own cold Æschylus took fire.
Then gusht the tears, as from the Trojan's eyes
When the last blaze, &c.

After v. 268. In the former editions followed those two lines,

Raptur'd, he gazes round the dear retreat,
And in sweet numbers celebrates the seat.

IMITATIONS.

v. 263. *Great in her charms ! as when on shrieves and
may'r*

She looks, and breathes herself into their airs.]

“ Alma parens confessa deam ; qualisque videri

“ Coelicolis, et quanta solet.” —

“ Et lactos oculis afflavit honores.”

Virg. Æn. II.

Id. Æn. I.

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v. 269. Th

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“ Quam

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“ Hic cur

“ (Si qua

This the Great Mother dearer held than all
 The clubs of Quidnuncs, or her own Guildhall : 270
 Here stood her opium, here she nurs'd her owls,
 And here she plann'd th' imperial seat of fools.

Here to her chosen all her works she shows,
 Prose swell'd to verse, verse loit'ring into prose :
 How random thoughts now meaning chance to find,
 Now leave all memory of sense behind : 276

How prologues into prefaces decay,
 And these to notes are fritter'd quite away :
 How index-learning turns no student pale,
 Yet holds the eel of science by the tail : 280

How, with less reading than makes felons 'scape,
 Less human genius than God gives an ape,
 Small thanks to France, and none to Rome or Greece,
 A past, vamp'd, future, old reviv'd, new piece,
 'Twixt Plautus, Fletcher, Shakespeare, and Corneille,
 Can make a Cibber, Tibbald, or Ozell. 286

REMARKS.

v. 286. — *Tibbald.*] Lewis Tibbald (as pronounced), or Theobald (as written), was bred an attorney, and son to an attorney (says Mr. Jacob) of Sittenburn in Kent. He was author of some forgotten plays, translations and other pieces. He was concerned in a paper called *The Censor*, and a translation of Ovid. "There is a notorious idiot, one hight Whachum, who, from an under spur-leather to the law,

IMITATIONS.

v. 269. *This the Great Mother, &c.*]

"Urbs antiqua fuit—

"Quam Juno fertur terris magis omnibus unam

"Posthabita coluisse Samo : hic illius arma,

"Hic currus fuit : hic regnum Dea gentibus esse

"(Si qua fata sinant) jam tum tenditque fovetque."

Virg. Æn. I.

The goddess then o'er his anointed head,
 With mystic words, the sacred opium shed.
 And, lo! her bird (a monster of a fowl,
 Something betwixt a heideggre and owl)

290

REMARKS.

“is become an under-strapper to the play-house, who hath lately burlesqued the *Metamorphoses* of Ovid by a vile translation; &c. This fellow is concerned in an important paper called *The Censor*.” *Dennis*, Rem. on Pope's *Homer*. p. 9, 10.

v. 286. — *Ozell*.] “Mr. John Ozell (if we credit Mr. Jacob) “did go to school in Leicestershire, where some body left him something to live on, when he shall retire from business. He was designed to be sent to Cambridge, in order for priesthood; but he chose rather to be placed in an office of accounts in the City, being qualified for the same by his skill in arithmetic, and writing the necessary hands. He has obliged the world with many translations of French plays.” *Jacob*, *Lives of Dram. Poets*, p. 198.

Mr. Jacob's character of Mr. Ozell seems vastly short of his merits, and he ought to have further justice done him, having since fully confuted all sarcasms on his learning and genius, by an advertisement of Sept. 20. 1729, in a paper called *The Weekly Medley*, &c. “As to my learning, this envious wretch knew, and every body knows, that the whole Bench of Bishops, not long ago, were pleased to give me a purse of guineas for discovering the erroneous translations of the Common-prayer in Portuguese, Spanish, French, Italian, &c. As for my genius, let Mr. Cleland shew better verses in all Pope's works, than Ozell's version of Boileau's *Lutrin*, which the late Lord Halifax was so pleased with, that he complimented him with leave to dedicate it to him, &c. Let him shew better and truer poetry in the *Rape of the Lock*, than in Ozell's *Rape of the Bucket* (*la Secchia rapita*). And Mr. Toland and Mr. Gildon publicly declared Ozell's translation of *Homer* to be, as it was prior, so likewise superior to Pope's. — Surely, surely, every man is free to deserve well of his country.” *John Ozell*.

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Perch'd on his crown. "All hail! and hail again,
 My son! the Promis'd Land expects thy reign.
 Know Eusden thirsts no more for sack or praise;
 He sleeps among the dull of ancient days;
 Safe where no critics damn, no duns molest, 295
 Where wretched Withers, Ward, and Gildon rest,
 And high-born Howard, more majestic fire,
 With fool of quality complete the quire.

REMARKS.

We cannot but subscribe to such reverend testimonies as those of the Bench of Bishops, Mr. Toland, and Mr. Gildon.

v. 296.—*Gildon.*] Charles Gildon, a writer of criticisms and libels, of the last age, bred at St. Omer's with the Jesuits; but renouncing Popery, he published Blount's books against the divinity of Christ, the oracles of reason, &c. He signalized himself as a critic, having written some very bad plays; abused Mr. P. very scandalously in an anonymous pamphlet of the Life of Mr. Wycherley, printed by Curl; in another called The New Rehearsal, printed in 1714; in a third, entitled The Complete Art of English Poetry, in two volumes; and others.

v. 297.—*Howard.*] Hon. Edward Howard, author of the British Princes, and a great number of wonderful pieces, celebrated by the late Earls of Dorset and Rochester, Duke of Buckingham, Mr. Waller, &c.

VARIATIONS.

v. 293. *Know Eusden, &c.*] In the former editions:
 Know Settle, cloy'd with custard and with praise,
 Is gather'd to the dull of ancient days;
 Safe where no critics damn, no duns molest,
 Where Gildon, Banks, and high-born Howard rest.
 I see a king! who leads my chosen sons
 To lands that flow with clenchs and with puns:
 Till each fam'd theatre my empire own;
 Till Albion, as Hibernia, bless my throne!
 I see! I see!—Then rapt she spoke no more,
 God save King Tibbald! Grub-street alleys roar.
 So when Joves block, &c.

Volume IV.

L

Thou, Cibber ! thou his laurel shalt support ;
 Folly, my son, has still a friend at Court. 300
 Lift up your gates, ye Princes, see him come !
 Sound, sound ye Viols, be the cat-call dumb !
 Bring, bring the madding bay, the drunken vine,
 The creeping, dirty, courtly ivy join.
 And thou ! his aid-de-camp, lead on my sons, 305
 Light-arm'd with points, antitheses and puns.
 Let Bawdry, Billingsgate, my daughters dear
 Support his front, and Oaths bring up the rear :
 And under his, and under Archer's wing,
 Gaming and Grub-street skulk behind the King. 310

O ! when shall rise a monarch all our own,
 And I, a nursing-mother, rock the throne ;
 'Twixt prince and people close the curtain draw,
 Shade him from light, and cover him from law ;
 Fatten the courtier, starve the learned band, 315
 And suckle armies, and dry-nurse the land :
 'Till senates nod to lullabies divine,
 And all be sleep, as at an ode of thine."

She ceas'd. Then swells the Chapel-royal throat;
 God save King Cibber ! mounts in ev'ry note. 320

IMITATIONS.

v. 304. *The creeping, dirty, courtly ivy join.*]

" — Quorum imagines lambunt

" Hederæ sequaces."

Per.

v. 311. *O ! when shall rise a monarch, &c.]* Boileau,
 Lutrin, chant ii.

" Hélas ! qu'est devenu ce tems, cet heureux tems,

" Ou les rois s'honoroient du nom de Faineans." &c.

Familiar White's, God save King Colley ! cries ;
God save King Colley ! Drury-lane replies :
To Needham's quick the voice triumphal rode,
But pious Needham dropt the name of God ;
Back to the Devil the last echoes roll, 325
And Coll ! each butcher roars at Hockley-hole.

So when Jove's block descended from on high,
(As sings thy great forefather Ogilby)
Loud thunder to its bottom shook the bog, 329
And the hoarse nation croak'd, God save King Log!

REMARKS.

v. 324. *But pious Needham.*] A matron of great fame, and very religious in her way ; whose constant prayer it was that she might " get enough by her profession to leave it off in time, and make her peace with God." But her fate was not so happy ; for being convicted, and set in the pillory, she was (to the lasting shame of all her great friends and votaries) so ill used by the populace, that it put an end to her days.

THE DUNCIAD.

TO DR. JONATHAN SWIFT.

BOOK II.

The Argument.

The King being proclaimed, the solemnity is graced with public games and sports of various kinds; not instituted by the Kero, as by Aenius in Virgil, but for greater honour by the Goddess in person (in like manner as the games Pithia, Isthmia, &c. were anciently said to be ordained by the gods, and as Thetis herself appearing, according to Homer, Odyssey XXIV. proposed the prizes in honour of her son Achilles). Hither flock the Poets and Critics, attended, as is but just, with their Patrons and Booksellers. The Goddess is first pleased, for her disport, to propose games to the Booksellers, and setteth up the phantom of a poet, which they contend to overtake. The races described, with their divers accidents. Next the game for a Poetess. Then follow the exercises for the Poets, of tickling, vociferating, diving: the first holds forth the arts and practices of Dedications, the second of Disputants and fustian Poets, the third of profound, dark, and dirty party-writers. Lastly, for the Critics the Goddess proposes (with great propriety) an exercise, not of their parts, but their patience, in hearing the works of two voluminous authors, the one in verse and the other in prose, deliberately read, without sleeping; the various effects of which, with the several degrees and manners of their operation, are here set forth, till the whole number, not of Critics only, but of Spectators, Actors, and all present, fall fast asleep; which naturally and necessarily ends the Games.

HIGH on a gorgeous seat that far outshone
Henley's gilt tub, or Fleckno's Irish throne,

REMARKS.

v. 2.—*or Fleckno's Irish throne.*] Richard Fleckno was an Irish priest, but had laid aside (as himself expressed it) the mechanic part of priesthood. He printed some plays, poems, letters, and travels. I doubt not our Author took occasion to mention him in respect to the poem of Mr. Dryden, to which this bears some resemblance, though of a character more different from it than that

Book II

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Or that where on her Curls the Public pours,
 All-bounteous, fragrant grains and golden show'rs,
 Great Cibber sate : the proud Parnassian sneer, 5
 The conscious simper, and the jealous leer,
 Mix on his look : all eyes direct their rays
 On him, and crowds turn coxcombs as they gaze.
 His peers shine round him with reflected grace,
 New edge their dulness, and new bronze their face.
 So from the sun's broad beam, in shallow urns, 11
 Heaven's twinkling sparks draw light, and point their
 horns.

Not with more glee, by hands pontific crown'd,
 With scarlet hats wide waving circled round,
 Rome in her Capitol saw Querno sit, 15
 Thron'd on seven hills, the antichrist of wit.

REMARKS.

of the *Æneid* from the *Iliad*, or the *Lutrin* of Boileau from the *Défait de Bouts rimées* of Sarazin.

v. 15. *Rome in her Capitol saw Querno sit.*] Camillo Querno was of Apulia, who, hearing the great encouragement which Leo X. gave to poets, travelled to Rome with a harp in his hand, and sung to it twenty thousand verses of a poem called *Alexias*. He was introduced as a buffoon to Leo, and promoted to the honour of the *Lauriel*; a jest which the court of Rome and the Pope himself entered into so far, as to cause him to ride on an elephant to the Capitol, and to hold a solemn festival on his

IMITATIONS.

v. 1. *High on a gorgeous seat.*] Parody of Milton, Book II.

- "High on a throne of royal state, that far
- "Outshone the wealth of Ormus and of Ind,
- "Or where the gorgeous East with richest hand
- "Show'rs on her kings Barbaric pearl and gold,
- "Satan exalted sate."

And now the Queen, to glad her sons, proclaims
 By herald hawkers high heroic games.
 They summon all her race: an endless band
 Pours forth, and leaves unpeopled half the land. 20
 A motley mixture! in long wigs, in bags,
 In silks, in crapes, in garters, and in rags,
 From drawing-rooms, from colleges, from garrets,
 On horse, on foot, in hacks, and gilded chariots;
 All who true Dunces in her cause appear'd, 25
 And all who knew those Dunces to reward.

Amid that area wide they took their stand,
 Where the tall May-pole once o'erlook'd the Strand,
 But now (so Anne and Piety ordain)
 A church collects the saints of Drury-lane. 30

With authors, stationers obey'd the call,
 (The field of glory is a field for all)
 Glory and gain th' industrious tribe provoke,
 And gentle Dulness ever loves a joke.
 A poet's form she plac'd before their eyes, 35
 And bade the nimblest racer seize the prize;

REMARKS.

coronation; at which, it is recorded, the poet himself was so transported as to weep for joy*. He was ever after a constant frequenter of the Pope's table, drank abundantly, and poured forth verses without number. *Paulus Jovius, Elog. Vir. doct. cap. xxxii.* Some idea of his poetry is given by Fam. Strada in his *Prolusions*.

IMITATIONS.

v. 35. *A poet's form she plac'd before their eyes.*] This is what Juno does to deceive Turnus, *Æn. X.*

* See Life of C. C. chap. vi. p. 149.

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7. 39. L
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No meagre, muse-rid mope, adust and thin,
 In a dun night-gown of his own loose skin;
 But such a bulk as no twelve bards could raise,
 Twelve starv'ling bards of these degen'rate days. 40
 All as a partridge plump, full-fed and fair,
 She form'd this image of well-body'd air;
 With pert flat eyes she window'd well its head,
 A brain of feathers, and a heart of lead;
 And empty words she gave, and sounding strain, 45
 But senseless, lifeless, idol void and vain!
 Never was dash'd out, at one lucky hit,
 A fool so just a copy of a wit;
 So like, that critics said, and courtiers swore,
 A wit it was, and call'd the phantom More. 50
 All gaze with ardour: some a poet's name,
 Other's a sword-knot and lac'd suit inflame:

IMITATIONS.

- "Tum Dea nube cava, tenuem sine viribus umbram
 "In faciem Aeneae (visu mirabile monstrum!)
 "Dardaniis ornat telis, clypeumque jubaque
 "Divini assimilat capitis—
 "Dat inania verba,
 "Dat sine mente sonum—"

The reader will observe how exactly some of these verses suit with their allegorical application here to a plagiarist. There seems to me a great propriety in this episode, where such an one is imaged by a phantom that deludes the grasp of the expecting bookseller.

7. 39. But such a bulk as no twelve bards could raise.]

"Vix illud lecti bis sex—"

"Qualia nunc hominum producit corpora tellus."

Virg. Æn. XII.

But lofty Lintot in the circle rose,
 " This prize is mine, who tempt it are my foes;
 " With me began this genius, and shall end." 55
 He spoke; and who with Lintot shall contend?

Fear held them mute, Alone untaught to fear,
 Stood dauntless Curl; " Behold that rival here!

REMARKS.

v. 53. *But lofty Lintot.*] We enter here upon the Episode of the Booksellers; persons, whose names being more known and famous in the learned world than those of the authors in this Poem, do therefore need less explanation. The action of Mr. Lintot here, imitates that of Dares in Virgil, rising just in this manner to lay hold on a bull. This eminent bookseller printed the *Rival Modes* before mentioned.

v. 58. *Stood dauntless Curl.*] We come now to a character of much respect, that of Mr. Edmund Curl. As a plain repetition of great actions is the best praise of them, we shall only say of this eminent man, that he carried the trade many lengths beyond what it ever before had arrived at; and that he was the envy and admiration of all his profession. He possessed himself of a command over all authors whatever; he caused them to write what he pleased; they could not call their very names their own. He was not only famous among these, he was taken notice of by the state, the church, and the law, and received particular marks of distinction from each.

It will be owned that he is here introduced with all possible dignity: he speaks like the intrepid Diomed; he runs like the swift-footed Achilles; if he falls, 'tis like the beloved Nisus; and (what Homer makes to be the chief of all praises) he is favoured of the gods: he says but three words, and his prayer is heard; a goddess conveys it to the seat of Jupiter. Though he loses the prize, he gains the victory; the Great Mother herself comforts him, she inspires him with expedients, she honours him with an immortal present (such as Achilles receives from Thetis, and Æneas from Venus) at once instructive and prophetic. After this he is unrivalled and triumphant.

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 " With head
 " And swim

"The race by vigour, not by vaunts, is won;
 "So take the hindmost, Hell," he said, and run. 60
 Swift as a bard the bailiff leaves behind,
 He left huge Lintot, and outstript the wind.
 As when a dab-chick waddles through the copse
 On feet and wings, and flies, and wades, and hops;
 So lab'ring on, with shoulders, hands, and head, 65
 Wide as a windmill all his figure spread,

REMARKS.

The tribute our Author here pays him is a grateful return for several unmerited obligations: many weighty animadversions on the public affairs, and many excellent and diverting pieces on private persons, has he given to his name. If ever he owed two verses to any other, he owed Mr. Curl some thousands. He was every day extending his fame, and enlarging his writings; witness in-

IMITATIONS.

v. 60. *So take the hindmost, Hell.*]

"Occupet extremum scabies; mihi turpe relinqui est."
Hor. de Arte.

v. 61, &c.] Something like this is in Homer, *Iliad* X. ver. 220. of Diomed. Two different manners of the same author in his similies are also imitated in the two following; the first, of the Bailiff, is short, unadorned (and as the critics well know) from familiar life; the second, of the Water-fowl, more extended, picturesque, and from rural life. The 59th verse is likewise a literal translation of one in Homer.

v. 64, 65. *On feet and wings, and flies, and wades, and hops;*

So lab'ring on, with shoulders, hands, and head.]

"—So eagerly the Fiend

"O'er bog, o'er steep, thro' streight, rough, dense, or rare,

"With head, hands, wings, or feet, pursues his way,

"And swims, or sinks, or wades, or creeps, or flies."

Milton, Book II.

With arms expanded Bernard rows his state,
 And left-legg'd Jacob seems to emulate.
 Full in the middle way there stood a lake,
 Which Curl's Corinna chanc'd that morn to make:
 (Such was her wont, at early dawn to drop 70
 Her ev'ning cates before his neighbour's shop);
 Here fortun'd Curl to slide; loud shout the band,
 And Bernard! Bernard! rings through all the Strand.

REMARKS.

numerable instances: but it shall suffice only to mention the Court Poems, which he meant to publish as the work of the true writer, a lady of quality; but being first threatened, and afterwards punished for it by Mr. Pope, he generously transferred it from her to him, and ever since printed it in his name. The single time that ever he spoke to C. was on that affair, and to that happy incident he owed all the favours since received from him: so true is the saying of Dr. Sydenham, "That any one shall be at some time or other, the better or the worse for having been seen or spoken to a good or bad man."

v. 70.—*Curl's Corinna.*] This name, it seems, was taken by one Mrs. T—, who procured some private letters of

IMITATIONS.

v. 67, 68. *With arms expanded, Bernard rows his state
 And left-legg'd Jacob seems to emulate.*]

Milton, of the motion of the swan,

"—rows

"His state with oary feet."

And Dryden, of another's—*With two left legs—*

v. 73. *Here fortun'd Curl to slide.*]

"Labitur infelix, caesis ut forte juvenis

"Fusus humum, viridesque super madefecerat herbae

"Concidit, immundoque fimo, sacroque cruore."

Virg. Æn. V. of Nisus

v. 74. *And Bernard! Bernard!*]

"—Ut littus, Hyla! Hyla! omne sonaret."

Virg. Ecl.

Obscene with filth the miscreant lies bewray'd, 75
 Fall'n in the splash his wickedness had laid:
 Then first (if poets aught of truth declare)
 The caitiff vaticide conceiv'd a pray'r.

Hear, Jove! whose name my bards and I adore,
 As much at least as any god's, or more; 80
 And him and his, if more devotion warms,
 Down with the Bible, up with the Pope's Arms.

A place there is betwixt earth, air, and seas,
 Where, from ambrosia, Jove retires for ease.
 There in his seat, two spacious vents appear, 85
 On this he sits, to that he leans his ear,

And hears the various vows of fond mankind;
 Some beg an eastern, some a western wind:
 All vain petitions, mounting to the sky,
 With reams abundant this abode supply; 90
 Amus'd he reads, and then returns the bills,
 Sign'd with that ichor which from gods distils.

In office here fair Cloacina stands,
 And ministers to Jove with purest hands.

REMARKS.

Mr. Pope, while almost a boy, to Mr. Cromwell, and sold them without the consent of either of those gentlemen to Curl, who printed them in 12mo, 1727. He discovered her to be the publisher, in his Key, p. 11. We only take this opportunity of mentioning the manner in which those letters got abroad, which the author was ashamed of as very trivial things, full not only of levities, but of wrong judgments of men and books, and only excusable from the youth and inexperience of the writer.

IMITATIONS.

- v. 83. *A place there is betwixt earth, air, and seas.*
 "Orbe locus medio est, inter terrasque, fretumque,
 "Coelestes plagas."—— *Ovid. Met. xii.*

Forth from the heap she pick'd her vot'ry's pray'r,
 And plac'd it next him, a distinction rare! 96
 Oft had the Goddess heard her servants call,
 From her black grottoes near the Temple-wall,
 List'ning delighted to the jest unclean
 Of link-boys vile, and watermen obscene; 100
 Where as he fish'd her nether realms for wit,
 She oft had favour'd him; and favours yet.
 Renew'd by ordure's sympathetic force,
 As oil'd with magic juices for the course,
 Vig'rous he rises; from th' effluvia strong 105
 Imbibes new life, and scours and stinks along;
 Repasses Lintot, vindicates the race,
 Nor heeds the brown dishonours of his face.

And now the victor stretch'd his eager hand
 Where the tall Nothing stood, or seem'd to stand; 110
 A shapeless shade, it melted from his sight,
 Like forms in clouds, or visions of the night.
 To seize his papers, Curl, was next thy care;
 His papers light, fly diverse, toss'd in air;

IMITATIONS.

v. 108. *Nor heeds the brown dishonours of his face.*]

"—Faciem ostentabat, et udo

"Turpia membra fimo."—

Virg. Æn. V.

v. 111. *A shapeless shade, &c.*]

"—Effugit imago

"Par levibus ventis, volucrique simillima somno."

Virg. Æn. VI.

v. 114. *His papers light, fly diverse, toss'd in air.*] Virgil, Æn. VI. of the Sibyls' leaves:

"Carmina—

"Turbata volent rapidis ludibria ventis."

Book II.
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 Key, p.
 v. 125.
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 Volum

Songs, sonnets, epigrams, the winds uplift, 115
 And whisk 'em back to Evans, Young, and Swift.
 Th' embroider'd suit at least he deem'd his prey,
 That suit an unpaid tailor snatch'd away.

No rag, no scrap, of all the beau, or wit,
 That once so flutter'd, and that once so writ. 120

Heav'n rings with laughter : of the laughter vain,
 Dulness, good Queen, repeats the jest again.

Three wicked imps, of her own Grub-street choir,
 She deck'd like Congreve, Addison, and Prior ;

Mears, Warner, Wilkins run : delusive thought !
 Breval, Bond, Besaleel, the varlets caught. 126

Curl stretches after Gay, but Gay is gone,

He grasps an empty Joseph for a John :

REMARKS.

v. 116. *Evans, Young, and Swift.*] Some of those persons whose writings, epigrams, or jests, he had owned.

v. 124. --like *Congreve, Addison, and Prior.*] These authors being such whose names will reach posterity, we shall not give any account of them, but proceed to those of whom it is necessary. — Besaleel Morris was author of some satires on the translators of Homer, with many other things printed in newspapers — “ Bond writ a satire against Mr. P —, “ Capt. Breval was author of *The Confederates*, an ingenious dramatic performance, to expose Mr. P. Mr. Gay, “ Dr. Arbuthnot, and some ladies of quality,” says Curl, Key, p. 11.

v. 125. *Mears, Warner, Wilkins.*] Booksellers, and printers of much anonymous stuff.

v. 128. *Joseph Gay.*] A fictitious name put by Curl before several pamphlets, which made them pass with many for Mr. Gay's — The ambiguity of the word *Joseph*, which likewise signifies a loose upper coat, gives much pleasantry to the idea.

So Proteus, hunted in a nobler shape,
Became, when seiz'd, a puppy, or an ape. 130

To him the Goddess : Son ! thy grief lay down,
And turn this whole illusion on the Town.

As the sage dame, experienc'd in her trade,
By names of toasts retails each batter'd jade ;
(Whence hapless Monsieur much complains at Paris
Of wrongs from Dutchesses and Lady Maries;) 136

Be thine, my Stationer ! this magic gift ;
Cook shall be Prior, and Concanen Swift :
So shall each hostile name become our own,
And we, too, boast our Garth and Addison. 140

With that she gave him (piteous of his case,
Yet smiling at his rueful length of face)

REMARKS.

v. 138. *Cook shall be Prior,*] The man here specified writ a thing called the *Battle of Poets*, in which Philips and Welsted were the heroes, and Swift and Pope utterly routed. He also published some malevolent things in the British, London, and Daily Journals : and, at the same time, wrote letters to Mr. Pope protesting his innocence. His chief work was a translation of Hesiod, to which Theobald wrote notes, and half notes, which he carefully owned.

Ibid. — *and Concanen Swift.*] In the first edition of this Poem there were only asterisks in this place ; but the names were since inserted, merely to fill up the verse, and give ease to the ear of the reader.

IMITATIONS.

v. 141, 142. — (*piteous of his case,
Yet smiling at his rueful length of face*)]

“ ——— Risit pater optimus illi. ———

“ Me liceat casum misereri insontis amici —

“ Sic fatus, tergum Gaetuli immane leonis,” &c.

Virg. *Æn.* V.

A shaggy tapestry, worthy to be spread
 On Codrus' old, or Dunton's modern bed;
 Instructive work! whose wry-mouth'd portraiture
 Display'd the fates her confessors endure. 146
 Earless on high stood unabash'd De Foe,
 And Tutchin flagrant from the scourge below:
 There Ridpath, Roper, cudgell'd might ye view,
 The very worsted still look'd black and blue. 150
 Himself among the story'd chiefs he spies,
 As, from the blanket, high in air he flies,

REMARKS.

v. 144. — *Dunton's modern bed.*] John Dunton was a broken Bookseller, and abusive scribbler; he writ Neck or Nothing, a violent satire on some ministers of state; a libel on the Duke of Devonshire and the Bishop of Peterborough, &c.

v. 148. *And Tutchin flagrant from the scourge.*] John Tutchin, author of some vile verses, and of a weekly Paper called The Observer: he was sentenced to be whipped through several towns in the west of England, upon which he petitioned King James II. to be hanged. When that prince died in exile, he wrote an invective against his memory, occasioned by some humane elegies on his death. He lived to the time of Queen Anne.

v. 149. *There Ridpath, Roper.*] Authors of the Flying-post, and Post-boy, two scandalous papers on different sides, for which they equally and alternately deserved to be cudgelled, and were so.

v. 151. *Himself among the story'd chiefs he spies.*] The history of Curl's being tossed in a blanket, and whipped by the scholars of Westminster, is well known. Of his pur-

IMITATIONS.

v. 151. *Himself among the story'd chiefs he spies.*] —
 "Se quoque principibus permixtum agnovit Achivis—
 "Constitit, et lacrymans: Quis jam locus, inquit, Achate!
 "Quae regio in terris nostri non plena laboris?"

M ij

Virg. Æn. I.

And oh! (he cry'd) what street, what lane but knows
 Our purgings, pumpings, blanketings, and blows?
 In ev'ry loom our labours shall be seen, 155
 And the fresh vomit run for ever green!

See in the circle next Eliza plac'd,
 Two babes of love close clinging to her waist;
 Fair as before her works she stands confess'd, 159
 In flow'rs and pearls by bounteous Kirkall dress'd.

REMARKS.

ging and vomiting, see a full and true account of a horrid revenge on the body of Edmund Curl, &c. in Swift and Pope's Miscellanies.

v. 157. *See in the circle next Eliza plac'd.*] Eliza Haywood: this woman was authoress of those most scandalous books called *The Court of Carimania*, and *The New Utopia*. For the two Babes of Love, see Curl, Key, p. 22. But whatever reflection he is pleased to throw upon this Lady, surely it was what from him she little deserved, who had celebrated Curl's undertakings for reformation of manners, and declared herself "to be so perfectly acquainted with
 "the sweetness of his disposition, and that tenderness
 "with which he considered the errors of his fellow-crea-
 "tures, that, though she should find the little inadver-
 "tencies of her own life recorded in his papers, she was
 "certain it would be done in such a manner as she could
 "not but approve." Mrs. Haywood, *Hist. of Car.* printed in the *Female Dunciad*, p. 18.

v. 160. *Kirkall.*] The name of an engraver. Some of this Lady's works were printed in four volumes in 12mo, with her picture thus dressed up before them.

IMITATIONS.

v. 156. *And the fresh vomit run for ever green!*] A parody of these lines of a late noble author:

"His bleeding arm had furnish'd all their rooms,
 "And run for ever purple in the looms."

v. 158. *Two babes of love close clinging to her waist.*]

"*Cressa genus, Pholoe, geminique sub ubere nati.*"

Verg. Æn. V.

The Goddess then : " Who best can send on high
 " The salient spout, far-streaming to the sky,
 " His be yon Juno of majestic size,
 " With cow-like udders, and with ox-like eyes.
 " This China jordan let the chief o'ercome 165
 " Replenish, not ingloriously at home."
 Osborne and Curl accept the glorious strife,
 (Tho' this his son dissuades, and that his wife.)

REMARKS.

v. 167. *Osborne, Thomas.*] A bookseller in Gray's-Inn, very well qualified by his impudence to act this part; therefore placed here instead of a less-deserving predecessor. This man published advertisements for a year together, pretending to sell Mr. Pope's subscription-books of Homer's Iliad at half the price: of which books he had none, but cut to the size of them (which was quarto) the common books in folio, without copper plates, on a worse paper, and never above half the value.

Upon this advertisement the Gazetteer harangued thus, July 6, 1739: " How melancholy must it be to a writer to be so unhappy as to see his works hawked for sale in a manner so fatal to his fame! How, with honour to yourself, and justice to your subscribers, can this be done? " What an ingratitude to be charged on the only honest poet that lived in 1738! and than whom Virtue has not had a shriller trumpeter for many ages! That you were once generally admired and esteemed can he denied by none; but that you and your works are now despised is verified by this fact:" which being utterly false, did not indeed much humble the Author, but drew this just chastisement on the bookseller.

IMITATIONS.

v. 163. — *yon Juno*

With cow-like udders, and with ox-like eyes.]

In allusion to Homer's Βοῦντις ὠρνα Ἥην.

v. 165. *This China jordan.]*

" Tertius Argolica hac galea contentus abito."

M iij

Virg. Æn. VI.

One on his manly confidence relies,
 One on his vigour and superior size. 170
 First Osborne lean'd against his letter'd post;
 It rose, and labour'd to a curve at most.
 So Jove's bright bow displays its wat'ry round
 (Sure sign that no spectator shall be drown'd).
 A second effort brought but new disgrace, 175
 The wild meander wash'd the artist's face;
 Thus the small jet, which hasty hands unlock,
 Spirts in the gard'ner's eyes who turns the cock.
 Not so from shameless Curl; impetuous spread
 The stream, and smoking flourish'd o'er his head.
 So (fam'd like thee for turbulence and horns) 181
 Eridanus his humble fountain scorns;

IMITATIONS.

In the games of Homer, Iliad XXIII. there are set together as prizes, a lady and a kettle, as in this place Mrs. Haywood and a jordan. But there the preference in value is given to the kettle, at which Madame Dacier is justly displeased. Mrs. H. is here treated with distinction, and acknowledged to be the more valuable of the two.

v. 169. 170. *One on his manly confidence relies,*

One on his vigour.]

"Ille—melior motu, fretusque juventa;

"Hic membris et mole valens."

Virg. Æn. V.

v. 173, 174. *So Jove's bright bow—*

Sure sign]

The words of Homer, of the rain-bow, in Iliad XI.

—ἀς τε Κρονίων

Ἐν νέφει σῆριξ· ἑτέρας μὲν ὀππὼν ἀνθρώπων.

Que le fils de Saturne a fondé dans les nues, pour être dans tous les âges une signe à tous les mortels. Dacier.

v. 181, 182. *So (fam'd like thee for turbulence and horns) Eridanus.]*

Virgil mentions these two qualifications of Eridanus, Georg. IV.

Through half the heav'ns he pours th' exalted urn;
His rapid waters in their passage burn.

Swift as it mounts, all follow with their eyes;
Still happy Impudence obtains the prize. 186

Thou triumph'st, victor of the high-wrought day,
And the pleas'd dame, soft-smiling, lead'st away.

Osborne, through perfect modesty o'ercome,
Crown'd with the jordan, walks contented home.

But now for authors nobler palms remain; 191
Room for my Lord! three jockies in his train;

Six huntsmen with a shout precede his chair:
He grins, and looks broad nonsense with a stare.

His Honour's meaning Dulness thus exprest, 195
"He wins this patron who can tickle best."

He chinks his purse, and takes his seat of state:
With ready quills the Dedicators wait;

Now at his head the dext'rous task commence,
And, instant, Fancy feels th' imputed sense; 200

Now gentle touches wanton o'er his face,
He struts Adonis, and affects grimace:

Rolli the feather to his ear conveys;
Then his nice taste directs our operas:

REMARKS.

v. 203.] Paolo Antonio Rolli, an Italian poet, and writer
of many operas in that language, which, partly by the help

IMITATIONS.

"Et gemina auratus taurina cornua vultu,

"Eridanus, quo non alius per pinguis culta

"In mare purpureum violentior influit amnis."

The poets fabled of this river Eridanus, that it flowed thro'
the skies. Denham, Cooper's Hill:

"Heav'n her Eridanus no more shall boast,

"Whose fame in thine, like lesser currents lost,

"Thy nobler stream shall visit Jove's abodes,

"To shine among the stars, and bathe the gods."

Bentley his mouth with classic flatt'ry opes, 205
 And the puff'd orator bursts out in tropes.
 But Welsted most the poet's healing balm
 Strives to extract from his soft-giving palm.

REMARKS.

of his genius, prevailed in England near twenty years. He taught Italian to some fine gentlemen, who affected to direct the operas.

v. 205. *Bentley his mouth, &c.*] Not spoken of the famous Dr. Richard Bentley, but of one Tho. Bentley, a small critic, who aped his uncle in a *little Horace*. The great one was intended to be dedicated to the Lord Halifax, but (on a change of the ministry) was given to the Earl of Oxford; for which reason the little one was dedicated to his son the Lord Harley.

v. 207. — *Welsted.*] Leonard Welsted, author of *The Triumvirate*; or, A Letter in verse from Palaemon to Celia at Bath, which was meant for a satire on Mr. P. and some of his friends, about the year 1718. He writ other things which we cannot remember. Smedley, in his *Metamorphosis of Scriblerus*, mentions one, the Hymn of a Gentleman to his Creator: and there was another in praise either of a cellar, or a garret. L. W. characterised in the treatise *Περὶ Βάθους*, or, The Art of Sinking, as a didapper, and after as an eel, is said to be this person, by Dennis, *Daily Journal* of May 11, 1728.

He was also characterised under another animal, a mole, by the author of the ensuing simile, which was handed about at the same time:

“ Dear Welsted, mark, in dirty hole,
 “ That painful animal, a mole:
 “ Above ground never born to grow,
 “ What mighty stir it keeps below!
 “ To make a mole-hill all this strife!
 “ It digs, pokes, undermines for life.
 “ How proud a little dirt to spread,
 “ Conscious of nothing o’er its head!

VARIATIONS.

v. 207.] In the first edition:
 But Oldmixon the poet's healing balm, &c.

Unlucky Welsted ! thy unfeeling master, 209
The more thou ticklest, gripes his fist the faster.

While thus each hand promotes the pleasing pain,
And quick sensations skip from vein to vein,
A youth unknown to Phœbus, in despair,
Puts his last refuge all in heav'n and pray'r.

What force have pious vows ! The Queen of Love
Her sister sends, her vot'ress from above.

As taught by Venus, Paris learnt the art

To touch Achilles' only tender part ;

Secure, through her, the noble prize to carry,

He marches off, his Grace's secretary. 220

Now turn to diff'rent sports (the Goddess cries)

And learn, my Sons, the wondrous pow'r of Noise,

To move, to raise, to ravish ev'ry heart.

With Shakespeare's nature, or with Johnson's art,

Let other's aim ; 'tis yours to shake the soul 225

With thunder rumbling from the mustard bowl ;

With horns and trumpets now to madness swell,

Now sink in sorrows with a tolling bell !

Such happy arts attention can command

When Fancy flags, and sense is at a stand. 230

REMARKS.

"Till lab'ring on for want of eyes,

"It blunders into light, and dies."

You have him again in Book III. ver. 169.

IMITATIONS.

v. 223, 225. *To move, to raise, &c.*

Let others aim ; 'tis yours to shake, &c.]

"Excudent alii spirantia mollius aera,

"Credo equidem, vivos ducent de marmore vultus, &c.

"Tu regere imperio populos Romane, memento,

"Hac tibi erunt artes." —

Improve we these. Three cat-calls be the bribe
Of him whose chatt'ring shames the monkey tribe;
And his this drum, whose hoarse heroic base
Drowns the loud clarion of the braying ass.

Now thousand tongues are heard in one loud din;
The monkey-mimics rush discordant in; 236
'Twas chatt'ring, grinning, mouthing, jabb'ring all,
And noise and Norton, brangling and Breval,
Dennis and dissonance, and captious Art,
And snip-snap short, and interruption smart, 240
And demonstration thin, and theses thick,
And major, minor, and conclusion quick.
Hold, (cry'd the Queen) a cat-call each shall win;
Equal your merits! equal is your din!
But that this well-disputed game may end, 245
Sound forth, my Brayers, and the welkin rend.

As when the long-ear'd milky mothers wait
At some sick miser's triple-bolted gate,
For their defrauded, absent foals they make
A moan so loud, that all the guild awake; 250
Sore sighs Sir Gilbert, starting at the bray,
From dreams of millions, and three groats to pay:

REMARKS.

v. 238. — *Norton.*] See ver. 415. — J. Durant Breval
author of a very extraordinary book of travels, and some
poems.

IMITATIONS.

v. 243. — *A cat-call each shall win, &c.*]

“Non nostrum inter vos tantas componere lites,

“Et vitula tu dignus, et hic.”

Virg. Eccl. III.

v. 247. *As when the, &c.*] A simile, with a long tail, in
the manner of Homer.

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So swells each wind-pipe ; ass intones to ass,
 Harmonic twang ! of leather, horn, and brass ;
 Such as from lab'ring lungs th' enthusiast blows,
 High sound, attempter'd to the vocal nose ; 256
 Or such as bellow from the deep divine ;
 There, Webster ! peal'd thy voice, and, Whitefield !
 But far o'er all, sonorous Blackmore's strain ; [thine.
 Walls, steeples, skies, bray back to him again. 260
 In Tot'nam-fields the Brethren, with amaze,
 Prick all their ears up, and forget to graze !

REMARKS.

v. 258.—*Webster—and, Whitefield.*] The one the writer of a newspaper called The Weekly Miscellany, the other a field-preacher. *This* thought the only means of advancing religion was by the new-birth of spiritual madness ; *that* by the old death of fire and faggot : and therefore they agreed in this, though in no other earthly thing, to abuse all the sober clergy. From the small success of these two extraor-

IMITATIONS.

v. 260.—*bray back to him again.*] A figure of speech taken from Virgil :

“ Et vox assensu nemorum ingeminata remugit.”

Georg. III.

“ He hears his numerous herds low o'er the plain,

“ While neighb'ring hills low back to them again.”

Cowley.

The poet here celebrated, Sir R. B. delighted much in the word *bray*, which he endeavoured to ennoble by applying it to the sound of *armour, war, &c.* In imitation of him, and strengthened by his authority, our Author has here admitted it into heroic poetry.

v. 262. *Prick all their ears up, and forget to graze !*]

“ Immemor herbarum quos est mirata juvenca.”

Virg. Ecl. viii.

The progress of the sound from place to place, and the

Long Chanc'ry-lane retentive rolls the sound,
 And courts to courts return it round and round;
 Thames wafts it thence to Rufus' roaring hall, 195
 And Hungerford re-echoes bawl for bawl.
 All hail him victor in both gifts of song,
 Who sings so loudly, and who sings so long.

This labour past, by Bridewell all descend,
 (As morning pray'r and flagellation end) 270
 To where Fleet-ditch, with disemboing streams
 Rolls the large tribute of dead dogs to Thames,
 The king of dykes ! than whom no sluice of mud
 With deeper sable blots the silver flood.

" Here strip, my Children ! here at once leap in, 275
 " Here prove who best can dash thro' thick and thin,
 " And who the most in love of dirt excel,
 " Or dark dexterity of groping well :
 " Who flings most filth, and wide pollutes around
 " The stream, be his the Weekly Journals bound; 280

REMARKS.

dinary persons, we may learn how little hurtful bigotry and enthusiasm are, while the civil magistrate prudently forbears to lend his power to the one, in order to the employing it against the other.

IMITATIONS.

scenery here of the bordering regions, Tottenham-fields, Chancery-lane, the Thames, Westminster-hall, and Hungerford-stairs, are imitated from Virgil, *Æn.* VII. on the sounding the horn of Alecto :

" Audiit et Triviae longe lacus, audiit amnis,

" Sulphurea Nar albus aqua fontesque Velini," &c.

v. 273. *The king of dykes ! &c.*]

" Fluviorum rex Eridanus,

" — Quo non alius, per pingua culta,

" In mare purpureum violentior influit amnis." *Virg.*

"A pig of Lead to him who dives the best;
 "A peck of Coals a-piece shall glad the rest."

In naked majesty Oldmixon stands,
 And, Milo-like, surveys his arms and hands;
 Then sighing, thus "And am I now threescore? 285
 "Ah, why, ye Gods! should two and two make four?"
 He said, and climb'd a stranded lighter's height,
 Shot to the black abyss, and plung'd downright:
 The senior's judgment all the crowd admire,
 Who but to sink the deeper rose the higher. 290

Next Smedley div'd; slow circles dimpled o'er
 The quaking mud, that clos'd and op'd no more.
 All look, all sigh, and call on Smedley lost;
 Smedley in vain resounds through all the coast.

REMARKS.

v. 283. *In naked majesty Oldmixon stands.*] Mr. John Oldmixon, next to Mr. Dennis, the most ancient critic of our nation; an unjust censurer of Mr. Addison in his prose Essay on Criticism, whom also, in his imitation of Bouhours (called the Arts of Logic and Rhetoric) he misrepresents in plain matter of fact; for in p. 45, he cites the Spectator as abusing Dr. Swift by name, where there is not the least hint of it; and in p. 304, is so injurious as to suggest that Mr. Addison himself writ that Tatler, No. 43, which says of his own simile, that "It is as great as ever entered into the mind of man." "In poetry he was not so happy

IMITATIONS.

v. 285, *Then sighing, thus, And am I now threescore?*
 kt.]

"—Fletque Milon senior, cum spectat inanes

"Herculeis similes, fluidos pendere lacertos." *Ovid.*

v. 293. —*And call on Smedley lost, &c.*]

"Alcides wept in vain for Hylas lost,

"Hylas, in vain, resounds through all the coast."

Lord Roscom. Translat. of Ecl. vi. of Virgil.

Volume IV.

N

Then * essay'd ; scarce vanisht out of sight, 295
He buoys up instant, and returns to light ;

REMARKS.

“ as laborious, and is therefore characterized by the Tatler, No. 62. by the name of Omicron, the unborn poet.” Curl, Key, p. 13. “ He writ dramatic works, and a volume “ of poetry consisting of Heroic epistles, &c. some whereof “ are very well done,” said that great judge, Mr. Jacob in his Lives of Poets, vol. II. p. 303.

In his Essay on Criticism, and the Arts of Logic and Rhetoric, he frequently reflects on our Author. But the top of his character was a perverter of history, in that scandalous one of the Stuarts, in folio, and his Critical History of England, two volumes octavo. Being employed by Bishop Kennet, in publishing the historians in his Collection, he falsified Daniel's Chronicle in numberless places. Yet this very man, in the preface to the first of these books, advanced a particular fact to charge three eminent persons of falsifying the Lord Clarendon's History ; which fact has been disproved by Dr. Atterbury, late bishop of Rochester, then the only survivor of them ; and the particular part he pretended to be falsified produced since, after almost ninety years, in that noble author's original manuscript. He was all his life a virulent party-writer for hire, and received his reward in a small place, which he enjoyed to his death.

v. 291. *Next Smedley diw'd.*] In the surreptitious editions this whole episode was applied to an initial letter E—, by whom if they meant the Laureate, nothing was more absurd, no part agreeing with his character. The allegory evidently demands a person dipped in scandal, and deeply immersed in dirty work : whereas Mr. Eusden's writings rarely offended but by their length and multitude and accordingly are taxed of nothing else in Book I. v. 102. But the person here mentioned, an Irishman, was author and publisher of many scurrilous pieces, a Weekly Whitehall Journal, in the year 1722, in the name of Sir James Baker ; and particularly whole volumes of Billingsgate against Dr. Swift and Mr. Pope, called Gulliveriana and Alexandriana, printed in octavo. 1728.

v. 295. *Then * essay'd.*] A gentleman of genius and spirit, who was secretly dipt in some papers of this kind

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v. 302

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He bears no tokens of the sabler streams,
And mounts far off among the swans of Thames.

True to the bottom, see Concanen creep,
A cold, long-winded, native of the deep; 300
If perseverance gain the diver's prize,
Not everlasting Blackmore this denies :
No noise, no stir, no motion canst thou make,
Th' unconscious stream sleeps o'er thee like a lake.

REMARKS.

on whom our Poet bestows a panegyric instead of a satire as deserving to be better employed than in party-quarrels, and personal invectives.

v. 299. *Concanen.*] Matthew Concanen, an Irishman, bred to the law. Smedley (one of his brethren in enmity to Swift) in his *Metamorphosis of Scriblerus*, p. 7, accuses him of, "having boasted of what he had not written, but "others had revised and done for him." He was author of several dull and dead scurrilities in the British and London Journals, and in a paper called *The Speculatist*. In a pamphlet, called *A Supplement to the Profound*, he dealt very unfairly with our Poet, not only frequently imputing to him Mr. Broome's verses (for which he might indeed seem in some degree accountable, having corrected what that gentlemen did), but those of the Duke of Buckingham and others: to this rare piece some body humourously caused him to take for his motto *De profundis clamavi*. He was since a hired scribbler in the *Daily Courant*, where he poured forth much Billingsgate against the Lord Bolingbroke and others; after which this man was surprisingly promoted to administer justice and law in Jamaica.

VARIATIONS.

After ver. 298. in the first edit. followed these,
Far worse unhappy D—r succeeds,
He search'd for coral, but he gather'd weeds.

IMITATIONS.

v. 302. *Not everlasting Blackmore.*]

"Nec bonus Eurytion praelato invidit honori," &c.
N ij *Virg. Æn.*

Next plung'd a feeble, but a desperate pack, 305
 With each a sickly brother at his back :
 Sons of a day ! just buoyant on the flood,
 Then number'd with the puppies in the mud.
 Ask ye their names ? I could as soon disclose
 The names of these blind puppies as of those. 310
 Fast by, like Niobe (her children gone)
 Sits Mother Osborne, stupify'd to stone !
 And monumental brass this record bears,
 " These are, ah no ! these were the Gazetteers !"
 Not so bold Arnall ; with a weight of scull 315
 Furious he dives, precipitately dull.

REMARKS.

v. 312. — *Osborne.*] A name assumed by the eldest and gravest of these writers, who at last being ashamed of his pupils, gave his paper over, and in his age remained silent.

v. 315. *Arnall.*] William Arnall, bred an attorney, was a perfect genius in this sort of work. He began under twenty with furious party-papers ; then succeeded Concanen in the *British Journal*. At the first publication of the *Dunciad*, he prevailed on the Author not to give him his due place in it, by a letter professing his detestation of such practices as his predecessors. But since by the most unexampled insolence, and personal abuse of several great men, the Poet's particular friends, he most amply deserved a niche in the Temple of Infamy : witness a paper called *The Free Briton* ; a Dedication intitled, *To the Genuine Blunderer, 1732*, and many others. He writ for hire, and valued himself upon it ; not indeed without cause, it appearing that he received " For Free Britons, and other writings, in the " space of four years, no less than ten thousand nine hundred and ninety-seven pounds six shillings and eightpence out of the Treasury." But frequently through his fury or folly, he exceeded all the bounds of his commission, and obliged his honourable patron to disavow his scurrilities.

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 Virg. A
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Whirlpools and storms his circling arms invest,
 With all the might of gravitation blest.
 No crab more active in the dirty dance,
 Downward to climb, and backward to advance, 320
 He brings up half the bottom on his head,
 And loudly claims the Journals and the Lead.

The plunging Prelate, and his pond'rous Grace,
 With holy envy gave one layman place.
 When lo! a burst of thunder shook the flood, 325
 Slow rose a form in majesty of Mud;
 Shaking the horrors of his sable brows,
 And each ferocious feature grim with ooze.
 Greater he looks, and more than mortal stares;
 Then thus the wonders of the deep declares. 330

First he relates how, sinking to the chin,
 Smit with his mien, the Mud-nymphs suck'd him in;

REMARKS.

v. 323. *The plunging Prelate, &c.*] It having been invidiously insinuated that by this title was meant a truly great prelate, as respectable for his defence of the present balance of power in the Civil constitution, as for his opposition to the scheme of no power at all, in the Religious, I owe so much to the memory of my deceased friend as to declare, that when, a little before his death, I informed him of this insinuation, he called it vile and malicious; as any candid man, he said, might understand, by his having paid a willing compliment to this very prelate in another part of the Poem.

IMITATIONS.

v. 329. *Greater he looks and more than mortal stares.*]
Verg. Æen. VI. of the Sibyl:

“——majorque videri,
 “Nec mortale sonans”——

How young Lutetia, softer than the down,
Nigrina black, and Merdamante brown,
Vy'd for his love in jetty bow'rs below, 335
As Hylas fair was ravish'd long ago.

Then sung, how shown him by the Nut-brown maids
A branch of Styx here rises from the shades,
That tinctur'd as it runs with Lethe's streams,
And wafting vapours from the land of dreams, 340
(As under seas Alpheus' secret sluice
Bears Pisa's offerings to his Arethuse)
Pours into Thames; and hence the mingled wave
Intoxicates the pert, and lulls the grave:
Here brisker vapours o'er the Temple creep; 345
There all from Paul's to Aldgate drink and sleep.

Thence to the banks where rev'rend bards repose
They led him soft; each rev'rend bard arose;
And Milbourn chief, deputed by the rest,
Gave him the cassock, surcingle, and vest. 350

REMARKS.

v. 349. *And Milbourn.*] Luke Milbourn, a clergyman, the fairest of critics; who, when he wrote against Mr. Dryden's Virgil, did him justice in printing at the same time his own translations of him, which were intolerable.

IMITATIONS.

v. 347. *Thence to the banks, &c.*]

"Tum canit errantem Permessi ad flumina Gallum,
"Utque viro Phoebi chorus assurrexerit omnis;
"Ut Linus haec illi divino carmine pastor,
"Floribus atque apio crines ornatus amaro,
"Dixerit, Hos tibi dant calamos, en accipe, Musae,
"Ascræo quos ante seni"—&c.

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"Receive (he said) these robes which once were mine,

"Dulness is sacred in a sound divine."

He ceas'd, and spread the robe; the crowd confess
The rev'rend flamen in his lengthen'd dress.

Around him wide a sable army stand, 355

A low-born, cell-bred, selfish, servile band,

Prompt or to guard or stab, or saint or damn,

Heav'n's Swiss, who fight for any god, or man.

Through Lud's fam'd gates, along the well-known
Rolls the black troop, and overshades the street, [Fleet,

Till show'rs of sermons, characters, essays, 361

In circling fleeces whiten all the ways :

So clouds replenish'd from some bog below,

Mount in dark volumes, and descend in snow.

Here stopt the Goddess ; and in pomp proclaims 365

A gentler exercise to close the games.

"Ye Critics ! in whose heads, as equal scales,

"I weigh what author's heaviness prevails ;

"Which most conduce to soothe the soul in slumbers,

"My H—ley's periods, or my Blackmore's numbers ;

"Attend the trial we propose to make : 371

"If there be man who o'er such works can wake,

"Sleep's all-subduing charms who dares defy,

"And boasts Ulysses' ear with Argus' eye ;

"To him we grant our amplest pow'rs to sit 375

"Judge of all present, past, and future wit ;

REMARKS.

His manner of writing has a great resemblance with that of the gentlemen of the Dunciad against our Author, as will be seen in the parallel of Mr. Dryden and him.

"To cavil, censure, dictate, right or wrong,
 "Full and eternal privilege of tongue."

Three college sophs, and three pert Templars came,
 The same their talents, and their tastes the same;
 Each prompt to query, answer, and debate, 381
 And smit with love of poesy and prate.

The pond'rous books two gentle readers bring;
 The heroes sit, the vulgar form a ring.
 The clam'rous crowd is hush'd with mugs of mum,
 Till all tun'd equal send a gen'ral hum. 386

Then mount the clerks, and in one lazy tone
 Through the long, heavy, painful page drawl on;
 Soft creeping words on words the sense compose,
 At ev'ry line they stretch, they yawn, they doze.

As to soft gales top-heavy pines bow low 391
 Their heads, and lift them as they cease to blow;

Thus oft they rear, and oft the head decline,
 As breathe, or pause, by fits, the airs divine.

And now to this side, now to that they nod, 395
 As verse, or prose, infuse the drowsy god.

Thrice Budgel aim'd to speak, but thrice supprest
 By potent Arthur, knock'd his chin and breast.

REMARKS.

v. 397. *Thrice Budgel aim'd to speak.*] Famous for his speeches on many occasions about the South-sea scheme, &c. "He is a very ingenious gentleman, and hath written some excellent Epilogues to plays, and one small piece on "Love, which is very pretty." Jacob, *Lives of Poets*, Vol. II. p. 289. But this gentleman since made himself

IMITATIONS.

v. 380, 381. *The same their talents,—Each prompt, &c.]*

"Ambo florentes aetatibus, Arcades ambo,
 "Et certare pares, et respondere parati." *Virg. Ecl. vi.*

Toland and Tindal, prompt at priests to jeer,
 Yet silent bow'd to *Christ's no kingdom here.* 400
 Who sat the nearest, by the words o'ercome,
 Slept first; the distant nodded to the hum,
 Then down are roll'd the books; stretch'd o'er 'em
 Each gentle clerk, and mutt'ring seals his eyes. [lies
 As what a Dutchman plumps into the lakes, 405
 One circle first and then a second makes;
 What Dulness dropt among her sons imprest
 Like motion from one circle to the rest:
 So from the midmost the nutation spreads
 Round and more round, o'er all the *sea of heads.* 410

REMARKS.

much more eminent, and personally well known to the greatest statesmen of all parties, as well as to all the courts of law in this nation.

v. 399. *Toland and Tindal.*] Two persons, not so happy as to be obscure, who writ against the religion of their country. Toland, the author of the *Atheist's Liturgy*, called *Pantheisticon*, was a spy in pay to Lord Oxford. Tindal was author of *The Rights of the Christian Church*, and Christianity as old as the Creation. He also wrote an abu-

VARIATIONS.

v. 390. In the first edition it was,
 Collins and Tindal, prompt at priests to jeer.

IMITATIONS.

v. 382. *And smit with love of poesy and prate.*] *Milton.*
 "Smit with the love of sacred song—

v. 384. *The heroes sit, the vulgar form a ring.*] *Ovid. Met. XIII.*
 "Consedere duces, et vulgi stante corona."

v. 410. *O'er all the sea of heads.*] *Blackm. Job.*
 "A waving sea of heads was round me spread,
 "And still fresh streams the gazing deluge fed."

At last Centlivre felt her voice to fail,
 Motteux himself unfinish'd left his tale.
 Boyer the state, and Law the stage gave o'er,
 Morgan and Mandeville could prate no more;
 Norton from Daniel and Ostroea sprung, 415
 Bless'd with his father's front and mother's tongue,
 Hung silent down his never-blushing head,
 And all was hush'd, as Folly's self lay dead.

REMARKS.

sive pamphlet against Earl S—, which was suppressed while yet in MS. by an eminent person, then out of the ministry, to whom he shewed it, expecting his approbation. This Doctor afterwards published the same piece, *mutatis mutandis*, against that very person.

v. 411. —*Centlivre*.] Mrs. Susanna Centlivre, wife to Mr. Centlivre, Yeoman of the Mouth to his Majesty. She writ many plays, and a song (says Mr. Jacob, Vol. I. p. 32.) before she was seven years old. She also writ a ballad against Mr. Pope's Homer before he began it.

v. 413. *Boyer the state, and Law the stage gave o'er*.] A. Boyer, a voluminous compiler of annals, political collections, &c. — William Law, A. M. wrote with great zeal against the stage; Mr. Dennis answered with as great. Their books were printed in 1726.

v. 414. *Morgan*.] A writer against religion, distinguished no otherwise from the rabble of his tribe than by the pomposness of his title; for having stolen his morality from Tindal, and his philosophy from Spinoza, he calls himself by the courtesy of England, a Moral Philosopher.

VARIATIONS.

v. 413.] In the first edition it was,
 T—s and T— the church and state gave o'er,
 Nor ** talk'd, nor S— whisper'd more.

IMITATIONS.

v. 418. *And all was hush'd, as Folly's self lay dead*.] Alludes to Dryden's verse in the Indian Emperor:
 "All thing's are hush'd, as Nature's self lay dead."

Book I.

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Thus the soft gifts of Sleep conclude the day,
 And stretch'd on bulks, as usual, poets lay. 420
 Why should I sing what bards the nightly Muse
 Did slumb'ring visit, and convey to stews;
 Who prouder march'd, with magistrates in state,
 To some fam'd round-house, ever-open gate!
 How Henley lay inspir'd beside a sink, 425
 And to mere mortals seem'd a priest in drink:
 While others, timely, to the neighb'ring Fleet
 (Haunt of the Muses) made their safe retreat?

REMARKS.

Ibid. — *Mandeville.*] This writer, who prided himself as much in the reputation of an immoral philosopher, was author of a famous book called *The Fable of the Bees*: written to prove, That moral virtue is the invention of knaves, and Christian virtue the imposition of fools; and that vice is necessary, and alone sufficient to render society flourishing and happy.

v. 415. *Norton.*] Norton de Foe, offspring of the famous Daniel; *Fortes creantur fortibus*: one of the authors of the *Flying Post*, in which well-bred work Mr. P. had sometime the honour to be abused with his betters, and of many hired scurrilities, and daily papers, to which he never set his name.

THE DUNCIAD.

TO DR. JONATHAN SWIFT.

BOOK III.

The Argument.

After the other persons are disposed in their proper places of rest, the Goddess transports the King to her Temple, and there lays him to slumber with his head on her lap; a position of marvellous virtue, which causes all the visions of wild enthusiasts, projectors, politicians, inamoratoes, castle-builders, chemists, and poets. He is immediately carried on the wings of Fancy, and led by a mad poetical sibyl to the Elysian shade; where, on the banks of Lethe, the souls of the dull are dipped by Bavius, before their entrance into this world. There he is met by the ghost of Settle, and by him made acquainted with the wonders of the place, and with those which he himself is destined to perform. He takes him to a Mount of Vision, from whence he shews him the past triumphs of the Empire of Dulness, then the present, and lastly the future: how small a part of the world was ever conquered by Science, how soon those conquests were stopped, and those very nations again reduced to her dominion. Then distinguishing the Island of Great Britain, shews by what aids, by what persons, and by what degrees, it shall be brought to her empire. Some of the persons he causes to pass in review before his eyes, describing each by his proper figure, character, and qualifications. On a sudden the scene shifts, and a vast number of miracles and prodigies appear, utterly surprising and unknown to the King himself, till they are explained to be the wonders of his own reign now commencing. On this subject Settle breaks into a congratulation, yet not unmixed with concern, that his own times were but the types of these. He prophesies how first the Nation shall be over-run with Farces, Operas, and Shows; how the throne of Dulness shall be advanced over the Theatres, and set up even at Court; then how her sons shall preside in the seats of Arts and Sciences; giving a glimpse, or Pisgah sight, of the future fulness of her glory, the accomplishment whereof is the subject of the Fourth and last Book.

BUT in her Temple's last recess inclos'd,
On Dulness' lap th' Anointed head repos'd.

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Him close she curtains round with vapours blue,
 And soft besprinkles with Cimmerian dew:
 Then raptures high the seat of sense o'erflow, 5
 Which only heads refin'd from reason know.
 Hence from the straw where Bedlam's prophet nods,
 He hears loud oracles, and talks with gods:
 Hence the fool's paradise, the statesman's scheme,
 The air-built castle, and the golden dream, 10
 The maid's romantic wish, the chemist's flame,
 And poet's vision of eternal fame.

And now, on Fancy's easy wing conveyed,
 The king descending, views th' Elysian shade.
 A slipshod Sibyl led his steps along, 15
 In lofty madness meditating song;
 Her tresses staring from poetic dreams,
 And never wash'd but in Castalia's streams.
 Taylor, their better Charon, lends an oar,
 (Once swan of Thames, tho' now he sings no more.)

REMARKS.

v. 19. *Taylor.*] John Taylor the Water-poet, an honest man, who owns he learned not so much as the *Accidence*; a rare example of modesty in a poet!

"I must confess I do want eloquence,

"And never scarce did learn my *Accidence*;

IMITATIONS.

v. 7, 8. *Hence from the straw where Bedlam's prophet nods,*

He bears loud oracles, and talks with gods.]

"Et varias audit voces, fruiturque deorum

"Colloquio." —

Virg. Æn. VIII.

v. 15. *A slipshod Sibyl, &c.*]

"Conclamat vates —

"— Furens antro se immisit aperto."

Virg.

Volume IV.

O

Benlowes, propitious still to blockheads, bows ; 21
 And Shadwell nods, the poppy on his brows.
 Here in a dusky vale where Lethe rolls,
 Old Bavius sits to dip poetic souls,

REMARKS.

"For having got from *possum* to *posset*,

"I there was gravell'd, could no farther get."

He wrote fourscore books in the reign of James I. and Charles I. and afterwards (like Edward Ward) kept an alehouse in Long-Acre. He died in 1654.

v. 21. *Benlowes*.] A country gentleman, famous for his own bad poetry, and for patronizing bad poets, as may be seen from many Dedications of Quarles and others to him. Some of these anagram'd his name *Benlowes* into *Benevolus* ; to verify which he spent his whole estate upon them.

v. 22. *And Shadwell nods, the poppy, &c.*] Shadwell took opium for many years, and died of too large a dose, in the year 1692.

v. 24. *Old Bavius sits*.] Bavius was an ancient poet, celebrated by Virgil for the like cause as Bayes by our Author, though not in so Christian-like a manner : for heathenishly it is declared by Virgil of Bavius, that he ought to be hated and detested for his evil works : *Qui Bavius non odit* ; whereas we have often had occasion to observe our Poet's great good nature and mercifulness through the whole course of this Poem.

IMITATIONS.

v. 23. *Here in a dusky vale, &c.*]

"— Vidit Aeneas in vale reducta

"*Seclusum nemus*—

"*Lethaeumque domos placidas qui praenatat amnem*

"*Hunc circum innumerae gentes*," &c. *Virg. Aen. VI.*

v. 24. *Old Bavius sits to dip poetic souls*.] Alluding to the story of Thetis dipping Achilles to render him impend-
 trable :

"At pater Anchises penitus convalle virenti

"*Inclusas animas, superumque ad lumen ituras,*

"*Lustrabat.*"—

Virg. Aen. VI.

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Milton.

v. 31,

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And blunt the sense, and fit it for a skull 25

Of solid proof, impenetrably dull :

Instant, when dipt, away they wing their flight,
Where Brown and Mears unbar the gates of light,

Demand new bodies, and in calf's array

Rush to the world, impatient for the day. 30

Millions and millions on these banks he views,

Thick as the stars of night or morning dews,

As thick as bees o'er vernal blossoms fly,

As thick as eggs at Ward in pillory. 34

Wond'ring he gaz'd : when, lo ; a sage appears,

By his broad shoulders known, and length of ears,

Known by the band and suit which Settle wore

(His only suit) for twice three years before :

All as the vest appear'd the wearer's frame,

Old in new state, another yet the same. 40

REMARKS.

v. 28. — *Browne and Mears.*] Booksellers, printers for any body. — The allegory of the souls of the dull coming forth in the form of books dressed in calf's leather, and being let abroad in vast numbers by booksellers, is sufficiently intelligible.

v. 34. — *Ward in pillory.*] John Ward of Hackney, Esq. member of parliament, being convicted of forgery, was first expelled the House, and then sentenced to the pillory, on the 17th of February 1727.

IMITATIONS.

v. 28. — *unbar the gates of light.*] An hemistich of Milton.

v. 31, 32. *Millions and millions—Thick as the stars, &c.*]

“ Quam multa in silvis autumni frigore primo

“ Lapsa cadunt folia, aut ad terram gurgite ab alto

“ Quam multae glomerantur aves,” &c.

O ij

Virg. Æn. VI.

Bland and familiar, as in life, begun
 Thus the great Father to the greater Son :
 Oh ! born to see what none can see awake !
 Behold the wonders of th' oblivious lake !
 Thou, yet unborn, hast touch'd this sacred shore ; 45
 The hand of Bavius drench'd thee o'er and o'er.
 But blind to former as to future fate,
 What mortal knows his pre-existent state ?
 Who knows how long thy transmigrating soul
 Might from Bœotian to Bœotian roll ? 50
 How many Dutchmen she vouchsaf'd to thrid ?
 How many stages through old monks she rid ?
 And all who since, in wild benighted days,
 Mixt the owl's ivy with the poet's bays.
 As man's meanders to the vital spring 55
 Roll all their tides, then back their circles bring ;
 Or whirligigs, twirl'd round by skilful swain,
 Suck the thread in, then yield it out again :
 All nonsense thus, of old or modern date,
 Shall in thee centre, from thee circulate. 60
 For thus our Queen unfolds to vision true
 Thy mental eye, for thou hast much to view :

IMITATIONS.

v. 54. *Mix'd the owl's ivy with the poet's bays.*]

“—Sine tempore circum

“ Inter victrices hederam tibi serpere lauros.”

Virg Ecl. viii.

v. 61, 62. *For this our Queen unfolds to vision true*

Thy mental eye, for thou hast much to view.]

This has a resemblance to that passage in Milton, Book XI.
 where the angel

“ To noble sights from Adam's eye removed

“ The film ; then purg'd with euphrasie and rue

“ The visual nerve—*For he had much to see.*”

Old scenes of glory, times long cast behind,
 Shall, first recall'd, rush forward to thy mind:
 Then stretch thy sight o'er all her rising reign, 65
 And let the past and future fire thy brain.

Ascend this hill, whose cloudy point commands
 Her boundless empire over seas and lands:
 See, round the poles where keener spangles shine,
 Where spices smoke beneath the burning line, 70
 (Earth's wide extremes) her sable flag display'd,
 And all the nations cover'd in her shade!

Far eastward cast thine eye, from whence the Sun
 And orient Science their bright course begun:
 One godlike monarch all that pride confounds, 75
 He, whose long wall the wandring Tartar bounds;
 Heav'n's! what a pile! whose ages perish there,
 And one bright blaze turns learning into air.

Thence to the South extend thy gladden'd eyes;
 Their rival flames with equal glory rise; 80
 From shelves to shelves see greedy Vulcan roll,
 And lick up all their physic of the soul.

VARIATIONS.

v. 73. In the former edit.

Far eastward cast thine eye, from whence the Sun

And orient Science *at a birth* begun.

But as this was thought to contradict that line of the introduction,

In eldest times, e'er mortals writ or read,
 which supposes the sun and science did not set out together,
 it was altered to *their bright course begun*. But this slip,
 as usual, escaped the gentlemen of the Dunciad.

IMITATIONS.

There is a general allusion in what follows to that whole episode.

How little, mark ! that portion of the ball,
 Where, faint at best, the beams of Science fall :
 Soon as they dawn, from hyperborean skies 85
 Embodiy'd dark, what clouds of Vandals rise !
 Lo ! where Mæotis sleeps, and hardly flows
 The freezing Tanais through a waste of snows,
 The North by myriads pours her mighty sons,
 Great nurse of Goths, of Alans, and of Huns ! 90
 See Alaric's stern port ! the martial frame
 Of Genseric ! and Attila's dread name !
 See the bold Ostrogoths on Latium fall ;
 See the fierce Visigoths on Spain and Gaul !
 See where the morning gilds the palmy shore 95
 (The soil that arts and infant letters bore)
 His conqu'ring tribes the Arabian prophet draws,
 And saving Ignorance enthrones by laws.
 See Christians, Jews, one heavy sabbath keep,
 And all the Western world believe and sleep. 100
 Lo ! Rome herself, proud mistress now no more
 Of arts, but thund'ring against Heathen lore ;
 Her gray-hair'd synods damning books unread,
 And Bacon trembling for his brazen head.
 Padua, with sighs, beholds her Livy burn, 105
 And ev'n th' Antipodes Vigilius mourn.
 See the Cirque falls, th' unpillard temple nods,
 Streets pav'd with heroes, Tyber choak'd with gods ;
 Till Peter's keys some christened Jove adorn,
 And Pan to Moses lends his Pagan horn ; 110
 See graceful Venus to a virgin turn'd,
 Or Phidias broken, and Apelles burn'd.

Behold yon' isle, by palmers, pilgrims trod, 113
 Men bearded, bald, cowl'd, uncowl'd, shod, unshod,
 85 Peel'd, patch'd, and pyebald, linsey-woolsey brothers,
 Gravemummers! sleeveless some and shirtless others.
 That once was Britain—Happy! had she seen
 No fiercer sons, had Easter never been.
 In peace great goddess ever be ador'd;
 90 How keen the war, if Dulness draw the sword! 120
 Thus visit not thy own! on this bless'd age
 Oh spread thy influence, but restrain thy rage.

And see, my Son! the hour is on its way
 That lifts our goddess to imperial sway,
 95 This fav'rite isle, long sever'd from her reign, 125
 Dove-like, she gathers to her wings again.
 Now look thro' Fate! behold the scene she draws!
 What aids, what armies, to assert her cause!
 See all her progeny, illustrious sight!
 100 Behold, and count them, as they rise to light, 130
 As Berecynthia, while her offspring vie
 In homage to the mother of the sky,

IMITATIONS.

v. 117, 118 *Happy!—bad Easter never been.*]

“Et fortunatam, si nunquam armenta fuissent.”

Virg. Ecl. vi.

v. 127, 129. *Now look through Fate!*

See all her progeny, &c.]

“Nunc age, Dardaniam prolem quae deinde sequatur

“Gloria, qui maneant, Itala de gente nepotes,

“Illustres animas, nostrumque in nomen ituras,

“Expédiam.”

Virg. AEn. VI.

Surveys around her, in the bless'd abode,
 An hundred sons, and every son a god :
 Not with less glory mighty Dulness crown'd, 135
 Shall take thro' Grub-street her triumphant round ;
 And her Parnassus glancing o'er at once,
 Behold an hundred sons, and each a Dunce.

Mark first that youth who takes the foremost place,
 And thrusts his person full into your face. 140
 With all thy father's virtues bless'd, be born !
 And a new Cibber shall the stage adorn.

A second see, by meeker manners known,
 And modest as the maid that sips alone ;
 From the strong fate of drams if thou get free, 145
 Another Durfey, Ward ! shall sing in thee.

IMITATIONS.

v. 131. *As Berecynthia, &c.*]

"Felix prole virum, qualis Berecynthia mater
 "Invehitur curru Phrygiæ turrita per urbes,
 "Laeta deum partu, Centum complexa nepotes,
 "Omnes coelicolas, omnes super alta tenentes."

Virg. Æn. VI.

v. 139. *Mark first that youth, &c.*

"Ille vides, pura juvenis qui nititur hasta,
 "Proxima sorte tenet lucis loca."—*Virg. Æn. VI.*

v. 141. *With all thy father's virtues bless'd, be born.]*

A manner of expression used by Virgil, *Ecl. viii.*

"Nascere ! praeque diem veniens age, Lucifer."—

As also that of *patriis virtutibus*, *Ecl. iv.*

It was very natural to shew to the Hero, before all others, his own son, who had already begun to emulate him in his theatrical, poetical, and every political capacities. By the attitude in which he here presents himself, the reader may be cautioned against ascribing wholly to the father the merit of the epithet *Cibberian*, which is equally to be understood with an eye to the son.

Thee shall each alehouse, thee each gillhouse mourn,
And answ'ring ginshops sourer sighs return.

Jacob, the scourge of Grammar, mark with awe;
Nor less revere him, blunderbuss of Law. 150

Lo P—p—le's brow, tremendous to the Town,
Horneck's fierce eye, and Roome's funereal frown.

REMARKS.

v. 149. *Jacob, the scourge of grammar, mark with awe.*] "This gentleman is a son of a considerable maltster of Romsey in Southamptonshire, and bred to the law under a very eminent attorney: who, between his more laborious studies, has diverted himself with poetry. He is a great admirer of poets and their works, which has occasioned him to try his genius that way.—He has writ in prose the Lives of the Poets, Essays, and, a great many Law books, Accomplished Conveyancer, Modern Justice, &c." Giles Jacob of himself, *Lives of Poets*, vol. i. He very grossly, and unprovoked, abused in that book the Author's friend, Mr. Gay

v. 152. *Horneck—Roome.*] These two were virulent

VARIATIONS.

v. 149. In the first edition it was

Woolston, the scourge of Scripture, mark with awe,
And mighty Jacob, blunderbuss of law!

v. 151. *Lo P—p—le's brow, &c.*] In the former edition,
Haywood, Centlivre, glories of their race,
Lo Horneck's fierce, and Roome's funereal face.

IMITATIONS.

v. 145. *From the strong fate of drams if thou get free]*

"—si qua fata aspera rumpas,

"Tu Marcellus eris!"

Virg. Æn. VI.

v. 147. *Thee shall each alehouse, &c.]*

"Te nemus Anguitiae, vitrea te Fucinus unda,

"Te liquidi flevire lacus."

Virg. Æn. VII.

Virgil again, *Ecl. x.*

"—etiam lauri, etiam flevire myricae," &c.

v. 150. ——"duo fulmina belli

"Scipiadas, cladem Libyae!"

Virg. Æn. VI.

Lo sneering Goode, half malice and half whim,
 A fiend in glee, ridiculously grim.
 Each cygnet sweet, of Bath and Tunbridge race, 155
 Whose tuneful whistling makes the waters pass :
 Each songster, riddler, ev'ry nameless name,
 All crowd, who foremost shall be damn'd to fame.
 Some strain in rhyme ; the Muses, on their racks,
 Scream like the winding of ten thousand jacks ; 160
 Some free from rhyme or reason, rule or check,
 Break Priscian's head, and Pegasus's neck ;

REMARKS.

party-writers, worthily coupled together, and, one would think, prophetically ; since, after the publishing of this piece the former dying, the latter succeeded him in honour and employment. The first was Philip Horneck, author of a Billingsgate paper called *The High German Doctor*. Edward Roome was son of an undertaker for funerals in Fleet-street, and writ some of the papers called *Pasquin*, where, by malicious innuendoes, he endeavoured to represent our Author guilty of malevolent practices with a great man then under prosecution of parliament. Of this man was made the following epigram :

“ You ask why Roome diverts you with his jokes,
 “ Yet if he writes as dull as other folks,
 “ You wonder at it—This, Sir, is the case,
 “ The jest is lost unless he prints his face.”

P—p—le was the author of some vile plays and pamphlets. He published abuses on our Author in a paper called *The Prompter*.

v. 153.—*Goode*.] An ill-natured critic, who writ a satire on our Author, called *The Mock Æsop*, and many anonymous libels in newspapers, for hire.

VARIATIONS.

v. 157. *Each songster, riddler, &c.*] In the former edit. Lo Bond and Foxton, ev'ry nameless name.

After ver. 158. in the first edition followed.

How proud how pale, how earnest all appear !

How rhymes eternal gingle in their ear !

Down, down the larum, with impetuous whirl,
The Pindars, and the Miltons of a Curl. 164

Silence, ye Wolves! while Ralph to Cynthia howls,
And makes night hideous—Answer him, ye Owls!

Sense, speech, and measure, living tongues and
Let all give way—and Morris may be read. [dead,
Flow, Welsted, flow! like thine inspirer, beer,
Tho' stale, not ripe; tho' thin, yet never clear; 170
So sweetly mawkish, and so smoothly dull;
Heady, not strong; o'erflowing though not full.

REMARKS.

v. 165.—*Ralph.*] James Ralph, a name inserted after the first editions, not known to our author till he writ a swearing-piece called *Sawney*, very abusive of Dr. Swift, Mr. Gay, and himself. These lines alluded to a thing of his entitled *Night*, a poem. This low writer attended his own works with panegyrics in the *Journals*, and once in particular praised himself highly above Mr. Addison, in wretched remarks upon that author's account of English Poets printed in a *London Journal*, Sept. 17, 1728. He was wholly illiterate, and knew no language, not even French. Being advised to read the *Rules of dramatic poetry* before he began a play, he smiled, and replied, "Shakespeare writ without rules." He ended at last in the common sink of all such writers, a political newspaper, to which he was recommended by his friend Arnall, and received a small pittance for pay.

IMITATIONS

v. 166. *And makes night hideous.*—]

"Visit thus the glimpses of the moon,

"Making night hideous."

Shakesp.

v. 169. *Flow, Welsted, flow! &c.*] Parody on Denham,
Cooper's Hill:

"O could I flow like thee, and make thy stream

"My great example, as it is my theme:

"Tho' deep, yet clear; tho' gentle, yet not dull;

"Strong without rage; without o'erflowing full!"

Ah, Dennis! Gildon, ah! what ill-starr'd rage
Divides a friendship long confirm'd by age?
Blockheads with reason wicked wits abhor, 175
But fool with fool is barb'rous civil war.
Embrace, embrace, my Sons! be foes no more!
Nor glad vile poets with true critics' gore.

Behold yon' pair, in strict embraces join'd;
How like in manners, and how like in mind! 180
Equal in wit, and equally polite,
Shall this a Pasquin, that a Grumbler write;
Like are their merits, like rewards they share,
That shines a Consul, this Commissioner.

"But who is he, in closet close y-pent, 185
"Of sober face, with learned dust besprent?"
Right well mine eyes arede thy myster wight,
On parchment scrapes y-fed, and Wormius hight.
To future ages may thy dulness last,
As thou preserv'st the dulness of the past! 190

IMITATIONS.

v. 177. *Embrace, embrace, my Sons! be foes no more!*
Virg. Æn. VI.

"Ne tanta animis assuescite bella,

"Neu patriae validas in viscera vertite vires:

"Tuque prior, tu parce—sanguis meus!"—

v. 179. *Behold yon' pair, in strict embraces join'd.*
Virg. Æn. VI.

"Illae autem, paribus quas fulgere cernis in armis,

"Concordes animae"—

And in *Æn. V.*

"Euryalus, forma insignis viridique juvena,

"Nisus amore pio pueri."

v. 185. *But who is he, &c.*] *Virg. Æn. VI.* questions
and answers in this manner, of Numa:

"Quis procul ille autem camis insignis olivae,

"Sacra ferens?—nosco crines, incanaque menta," &c.

There, dim in clouds, the poring scholiasts mark:
Wits, who, like owls, see only in the dark,
A lumberhouse of books in ev'ry head,
For ever reading, never to be read!

But, where each science lifts its modern type, 195
Hist'ry her pot, Divinity her pipe,
While proud Philosophy repines to show,
Dishonest sight! his breeches rent below,
Imbrown'd with native bronze, lo! Henley stands,
Tuning his voice, and balancing his hands. 200
How fluent nonsense trickles from his tongue!
How sweet the periods, neither said nor sung!
Still break the benches, Henley! with thy strain,
While Sherlock, Hare, and Gibson preach in vain.
Oh great restorer of the good old stage, 205
Preacher at once, and Zany of thy age!
Oh worthy thou of Egypt's wise abodes,
A decent priest, where monkeys were the gods!

REMARKS.

v. 199.—*lo! Henley stands, &c.*] J. Henley the orator; he preached on the Sundays upon Theological matters, and on the Wednesdays upon all other Sciences. Each auditor paid one shilling. He declaimed some years against the greatest persons, and occasionally did our Author that honour.

v. 204.—*Sherlock, Hare, —Gibson.*] Bishops of Salisbury, Chichester, and London; whose Sermons and Pastoral Letters did honour to their country as well as stations.

VARIATIONS.

v. 197.] In the first edition it was,
And proud Philosophy with breeches tore,
And English music with a dismal score.
Fast by in darkness palpable inshrin'd
W—s, B—r, M—n, all the poring kind.

Volume IV.

P

But Fate with butchers plac'd thy priestly stall,
 Meek modern faith to murder, hack, and mawl; 210
 And bade thee live, to crown Britannia's praise,
 In Toland's, Tindal's, and in Woolston's days.

Yet, oh, my Sons! a father's words attend:
 (So may the Fates preserve the ears you lend)
 'Tis yours a Bacon or a Locke to blame, 215
 A Newton's genius, or a Milton's flame:
 But, oh! with one, immortal one, dispense,
 The source of Newton's light, of Bacon's sense.
 Content, each emanation of his fires
 That beams on earth, each virtue he inspires, 220
 Each art he prompts, each charm he can create,
 Whate'er he gives are giv'n for you to hate.
 Persist, by all divine in man unaw'd,
 But, "Learn, ye Dunces! not to scorn your God."

Thus he, for then a ray of reason stole 225
 Half through the solid darkness of his soul;
 But soon the cloud return'd—and thus the sire:
 See now what Dulness and her Sons admire!
 See what the charms that smite the simple heart,
 Not touch'd by Nature, and not reach'd by Art. 230
 His never-blushing head he turn'd aside,
 (Not half so pleas'd when Goodman prophesy'd),

REMARKS.

v. 212.] Of Toland and Tindal, see Book II. ver. 309.
 Thomas Woolston was an impious madman, who wrote,
 in a most insolent style, against the miracles of the Gos-
 pel, in the years 1626, &c.

IMITATIONS.

v. 224.—*Learn, ye Dunces! not to scorn your God.*"]
 "Discite justitiam moniti, et non temnere divos."

Virg

And look'd, and saw a sable sorc'rer rise,
 Swift to whose hand a winged volume flies :
 All sudden, gorgons hiss, and dragons glare, 235
 And ten-horn'd fiends and giants rush to war.
 Hell rises, heav'n descends, and dance on earth ;
 Gods, imps, and monsters, music, rage, and mirth,
 A fire, a jig, a battle, and a ball,
 Till one wide conflagration swallows all. 240

Thence a new world to Nature's laws unknown,
 Breaks out refulgent, with a heav'n its own :
 Another Cynthia her new journey runs,
 And other planets circle other suns.
 The forests dance, the rivers upward rise, 245
 Whales sport in woods, and dolphins in the skies ;
 And last, to give the whole creation grace,
 Lo! one vast egg produces human race.

Joy fills his soul, joy innocent of thought ;
 What pow'r, he cries, what pow'r these wonders
 wrought ? 250

Son, what thou seek'st is in thee! look and find
 Each monster meets his likeness in thy mind.
 Yet would'st thou more? in yonder cloud behold,
 Whose sarsenets skirts are edg'd with flamy gold,

IMITATIONS.

v. 244. *And other planets.*]

“ — Solemque suum, sua sidera norunt.” —
Virg. Æn. VI.

v. 246. *Whales sport in woods, and dolphins in the skies.*]

“ Delphinum sylvis appingit, fluctibus aprum.” *Hor.*

v. 251. *Son, what thou seekest is in thee !*]

“ Quod petis in te est —

“ — Ne te quaesiveris extra.”

Pers.

A matchless youth ! his nod these worlds controls,
 Wings the red lightning, and the thunder rolls ; 256
 Angel of Dulness, sent to scatter round
 Her magic charms o'er all unclassic ground :
 Yon' stars, yon' suns, he rears at pleasure higher,
 Illumes their light, and sets their flames on fire. 260
 Immortal Rich ! how calm he sits at ease,
 Midst snows of paper, and fierce hail of pease !
 And proud his mistress' orders to perform,
 Rides in the whirlwind, and directs the storm.

But, lo ! to dark encounter in mid air 265
 New wizards rise ; I see my Cibber there !
 Booth in his cloudy tabernacle shrin'd,
 On grinning dragons thou shalt mount the wind.

REMARKS.

v. 261. *Immortal Rich* !] Mr. John Rich, master of the theatre-royal in Covent-Garden, was the first that excelled this way.

v. 266, 267.] Booth and Cibber were joint managers of the theatre in Drury-lane.

IMITATIONS.

v. 256. *Wings the red lightning, &c.*] Like Salmoneus in *Æn.* VI.

"Dum flammas Jovis, et sonitus imitatur Olympi.

"—Nimbos, et non imitabile fulmen,

"*Aere et cornipedum cursu simularet equorum.*"

v. 258.—*o'er all unclassic ground.*] Alludes to Mr. Addison's verse in the praises of Italy :

"Poetic fields encompass me around,

"And still I seem to tread on classic ground."

As ver. 264, is a parody on a noble one of the same author in the Campaign : and ver. 259, 260, on two sublime verses of Dr. Y.

Dire is the conflict, dismal is the din,
Here shouts all Drury, there all Lincoln's-inn; 270
Contending theatres our empire raise,
Alike their labours, and alike their praise.

And are these wonders, Son, to thee unknown?
Unknown to thee! these wonders are thy own.
These Fate reserv'd to grace thy reign divine, 275
Foreseen by me, but, ah! with-held from mine.
In Lud's old walls though long I rul'd renown'd
Far as loud Bow's stupendous bells resound;
Though my own aldermen conferr'd the bays,
To me committing their eternal praise, 280
Their full-fed heroes, their pacific may'rs,
Their annual trophies, and their monthly wars:
Though long my party built on me their hopes,
For writing pamphlets, and for roasting Popes;
Yet lo! in me what authors have to brag on! 285
Reduc'd at last to hiss in my own dragon.
Avert it Heav'n! that thou, my Cibber, e'er
Shouldst wag a serpent-tail in Smithfield fair!
Like the vile straw that's blown about the streets,
The needy poet sticks to all he meets, 290
Coach'd, carted, trod upon, now loose, now fast,
And carry'd off in some dog's tail at last.

VARIATIONS.

After v. 274. in the former edit. followed,
For works like these let deathless Journals tell,
None but thyself can be thy parallel.

After ver. 284. in the former edit. followed,
Diff'rent our parties, but with equal grace
The Goddess smiles on Whig and Tory race.

Happier thy fortunes ! like a rolling stone,
 Thy giddy dulness still shall lumber on,
 Safe in its heaviness, shall never stray, 295
 But lick up ev'ry blockhead in the way.
 Thee shall the Patriot, thee the Courtier taste,
 And ev'ry year be duller than the last ;
 Till rais'd from booths, to theatre, to court,
 Her seat imperial Dulness shall transport. 300
 Already Opera prepares the way,
 The sure forerunner of her gentle sway :
 Let her thy heart, next drabs and dice, engage,
 The third mad passion of thy doting age.
 Teach thou the warling Polypheme to roar, 305
 And scream thyself as none e'er scream'd before !
 To aid our cause, if Heav'n thou canst not bend,
 Hell thou shalt move ; for Faustus is our friend ;
 Pluto with Cato thou for this shalt join,
 And link the Mourning Bride to Proserpine. 310
 Grub-street ! thy fall should men and gods conspire,
 Thy stage shall stand, insure it but from fire.
 Another Æschylus appears ! prepare
 For new abortions, all ye pregnant fair !
 In flames like Semele's, be brought to bed, 315
 While op'ning hell spouts-wild fire at your head.
 Now, Bavius, take the poppy from thy brow,
 And place it here ! here all ye Heroes bow !

VARIATIONS.

- v. 295. *Safe in its heaviness, &c.*] In the former edit.
 Too safe in inborn heaviness to stray,
 And lick up ev'ry blockhead in the way.
 Thy dragons, magistrates, and peers shall taste,
 And from each shew rise duller than the last ;
 Till rais'd from booths, &c.

This, this is he foretold by ancient rhymes,
 Th' Augustus born to bring Saturnian times. 320
 Signs following signs lead on the mighty year!
 See! the dull stars roll round and re-appear.
 See, see, our own true Phœbus wears the bays!
 Our Midas sits Lord Chancellor of plays!
 On poets' tombs see Benson's titles writ! 325
 Lo! Ambrose Philips is preferr'd for wit!

REMARKS.

v. 325. *On poets' tombs see Benson's titles writ!*] W—m Benson (Surveyor of the buildings to his Majesty King George I.) gave in a report to the Lords, that their house and the Painted-chamber adjoining were in immediate danger of falling; whereupon the Lords met in a committee to appoint some other place to sit in while the house should be taken down. But it being proposed to cause some other builders first to inspect it, they found it in very good condition. The Lords upon this, were going

VARIATIONS.

v. 323. *See, see, our own, &c.*] In the former edit.
 Beneath his reign shall Eusden wear the bays,
 Cibber preside Lord Chancellor of plays,
 Benson, sole judge of architecture sit,
 And Namby Pamby be preferr'd for wit!
 I see th' unfinish'd Dormitory wall,
 I see the Savoy totter to her fall;
 Hibernian politicks, O Swift! thy doom,
 And Pope's translating three whole years with Broome.
 Proceed, great days, &c.

IMITATIONS.

v. 319, 320. *This, this is he foretold by ancient rhymes,
 The Augustus, &c.*]

"Hic vir, hic est! tibi quem promitti sæpius audis,

"Augustus Cæsar, divum genus aur a condet

"Secula qui rursus Latio, regnata per arva

"Saturnio quondam" —

Virg. Æn. VI.

Saturnian here relates to the age of Lead, mentioned, B. I.
 ver. 26.

See under Ripley rise a new Whitehall,
 While Jones' and Boyle's united labours fall :
 While Wren with sorrow to the grave descends,
 Gay dies unpension'd with a hundred friends ; 330

REMARKS.

upon an address to the King against Benson for such a misrepresentation ; but the Earl of Sunderland, then Secretary, gave them an assurance that his Majesty would remove him, which was done accordingly. In favour of this man, the famous Sir Christopher Wren, who had been architect to the Crown for above fifty years, who built most of the churches in London, laid the first stone of St. Paul's, and lived to finish it, had been displaced from his employment at the age of near ninety years.

v. 326.—*Ambrose Philips*.] “ He was (saith Mr. Jacob) “ one of the wits at Button's, and a Justice of the Peace.” But he hath since met with higher preferment in Ireland: and a much greater character we have of him in Mr. Gildon's *Complete Art of Poetry*, vol. I. p. 157. “ Indeed, “ he confesses, he dares not set him quite on the same foot “ with Virgil, lest it should seem flattery, but he is much “ mistaken if posterity does not afford him a greater esteem “ than he at present enjoys.” He endeavoured to create some misunderstanding between our Author and Mr. Addison, whom also soon after he abused as much. His constant cry was, that Mr. P. was an enemy to the government; and in particular he was the avowed author of a report very industriously spread, that he had a hand in a party-paper called *The Examiner*: A falsehood well known to those, yet living, who had the direction and publication of it.

v. 330. *Gay dies unpension'd, &c.*] See Mr. Gay's fable of the Hare and many Friends. This gentleman was early in the friendship of our Author, which continued to his death. He wrote several works of humour with great success; *The Shepherd's Week*, *Trivia*, *The What-d'ye-call it*, *Fables*; and, lastly, the celebrated *Beggar's Opera*; a piece of satire which hit all tastes and degrees of men, from those of the highest quality to the very rabble. That verse of Horace, “ *Primores populi arripuit, populumque tributim.*” could never be so justly applied as to this. The vast success

Hibernian politics, O Swift! thy fate;
And Pope's, ten years to comment and translate.

REMARKS.

of it was unprecedented, and almost incredible: what is related of the wonderful effects of the ancient music or tragedy hardly came up to it: Sophocles and Euripides were less followed and famous. It was acted in London sixty-three days uninterrupted; and renewed the next season with equal applause. It spread into all the great towns of England, was played in many places to the thirtieth and fortieth time, and at Bath and Bristol fifty, &c. It made its progress into Wales, Scotland, and Ireland, where it was performed twenty-four days together: it was last acted in Minorca. The fame of it was not confined to the author only; the ladies carried about with them the favourite songs of it in fans; and houses were furnished with it in screens. The person who acted Polly, till then obscure, became all at once the favourite of the Town; her pictures were engraved, and sold in great numbers; her life written, books of letters and verse to her published, and pamphlets made even of her sayings and jests.

Furthermore, it drove out of England, for that season, the Italian opera, which had carried all before it for ten years. That idol of the nobility and people, which the great critic Mr. Dennis, by the labours and outcries of a whole life, could not overthrow, was demolished by a single stroke of this gentleman's pen. This happened in the year 1728. Yet so great was his modesty, that he constantly prefixed to all the editions of it this motto. *Nos hæc novimus esse nihil.*

VARIATIONS.

v. 331. In the former edit. thus:

O Swift! thy doom,

And Pope's translating ten whole years with Broome,
On which was the following note: "He concludes his irony
"With a stroke upon himself: for whoever imagines this a
"sarcasm on the other ingenious person is surely mistaken. The opinion our Author had of him was sufficient-
"ly shewn by his joining him in the undertaking of the
"Odyssey: in which Mr. Broome having engaged with-
"out any previous agreement, discharged his part so much

Proceed, great days! 'till Learning fly the shore,
 Till Burch shall blush with noble blood no more;
 Till Thames see Eton's sons for ever play, 335
 Till Westminster's whole year be holiday;
 Till Isis' elders reel, their pupils' sport,
 And Alma Mater lie dissolv'd in Port!

Enough! enough! the raptur'd Monarch cries!
 And thro' the iv'ry gate the vision flies. 340

REMARKS.

v. 333. *Proceed, great days! &c.*—*Till Birch shall blush, &c.*] Another great prophet of Dulness, on this side Styx, promiseth those days to be near at hand. "The devil (saith he) licensed bishops to license masters of schools to instruct youth in the knowledge of the Heathen gods, their religion, &c. The schools and universities will soon be tired and ashamed of classics, and such trumpery." Hutchinson's Use of Reason recovered. Scribl.

VARIATIONS.

"to Mr. Pope's satisfaction, that he gratified him with
 "the full sum of five hundred pounds, and a present of
 "all those books for which his own interest could procure him subscribers, to the value of one hundred more.
 "The Author only seems to lament that he was employed in translation at all."

After ver. 338, in the first edit. were the following lines:

Then when these signs declare the mighty year,
 When the dull stars roll round and re-appear;
 Let there be darkness! (the dread Pow'r shall say)
 All shall be darkness, as it ne'er were day;
 To their first chaos Wit's vain works shall fall,
 And universal darkness cover all.

IMITATIONS.

v. 340. *And through the iv'ry gate, &c.*]

"Sunt geminae somni portae; quarum altera fertur
 "Cornea, qua veris facilis datur exitus umbris;
 "Ultra candenti perfecta nitens elephanto,
 "Sed falsa ad coelum mittunt insomnia manes."

Virg. Æn. VI.

THE DUNCIAD.

TO DR. JONATHAN SWIFT.

BOOK IV.

The Argument.

The Poet being, in this Book to declare the completion of the Prophecies mentioned at the end of the former, makes a new Invocation; as the greater poets are wont, when some high and worthy matter is to be sung. He shews the Goddess coming in her Majesty, to destroy Order and Science, and to substitute the kingdom of the Dull upon earth. How she leads captive the sciences, and silences the Muses; and what they be who succeed in their stead. All her children, by a wonderful attraction, are drawn about her; and bear along with them divers others, who promote her empire by connivance, weak resistance, or discouragement of arts; such as half-wits, tasteless admirers, vain pretenders, the flatterers of dunces, or the patrons of them. All these crowd around her; one of them offering to approach her, is driven back by a rival, but she commends and encourages both. The first who speak in form are the Geniuses of the Schools, who assure her of their care to advance her cause by confining youth to Words, and keeping them out of the way of real Knowledge. Their address, and her gracious answer; with her charge to them and the Universities. The Universities appear by their proper deputies, and assure her, that the same method is observed in the progress of education. The speech of Aristarchus on this subject. They are driven off by a band of young gentlemen returned from Travel with their Tutors; one of whom delivers to the Goddess, in a polite oration, an account of the whole conduct and fruits of their Travels: presenting to her at the same time a young nobleman perfectly accomplished. She receives him graciously, and induces him with the happy quality of want of Shame. She sees loitering about her a number of indolent Persons abandoning all business and duty, and dying with laziness; to these approaches the antiquary Annius, intreating her to make them Virtuoso's, and assign them over to him; but Mummius, another antiquary, complaining of his fraudulent proceeding, she finds a method to reconcile their difference. Then enter a troop of people fantastically adorned, offering her strange and exotic presents: amongst them, one stands forth and demands justice on another.

who had deprived him of one of the greatest curiosities in Nature; but he justifies himself so well, that the Goddess gives them both her approbation. She recommends to them to find proper employment for the Indolents before mentioned, in the study of Butterflies, Shells, Birds-nests, Moss, &c. but with particular caution not to proceed beyond Trifles, to any useful or extensive views of Nature, or of the Author of Nature. Against the last of these apprehensions she is secured by a hearty address from the Minute Philosophers and Free-thinkers, one of whom speaks in the name of the rest. The youth thus instructed and principled, are delivered to her in a body, by the hands of Silenus; and then admitted to taste the cup of the Magus her high priest, which causes a total oblivion of all obligations, divine, civil, moral, or rational. To these her adepts she sends Priests, Attendants, and Comforters, of various kinds; confers on them Orders, and Degrees; and then dismissing them with a speech, confirming to each his Privileges, and telling what she expects from each, concludes with a Yawn of extraordinary virtue; the progress and effect whereof on all orders of men, and the consummation of all, in the restoration of Night and Chaos, conclude the Poem.

YET, yet a moment, one dim ray of light
 Indulge, dread Chaos, and eternal Night!
 Of darkness visible so much be lent,
 As half to shew, half veil the deep intent.
 Ye Pow'rs! whose mysteries restor'd I sing, 5
 To whom Time bears me on his rapid wing,
 Suspend a while your force inertly strong,
 Then take at once the Poet and the Song.
 Now flam'd the Dog-star's unpropitious ray,
 Smote ev'ry brain, and wither'd ev'ry bay; 10
 Sick was the sun, the owl forsook his bow'r,
 The moon-struck prophet felt the madding hour:

REMARKS.

v. 2. — *dread Chaos and eternal Night!*] Invoked, as the restoration of their empire is the action of the Poem.

Then rose the seed of Chaos, and of Night,
 To blot out order, and extinguish light,
 Of dull and venal a new world to mold, 15
 And bring Saturnian days of lead and gold.

She mounts the throne : her head a cloud conceal'd,
 In broad effulgence all below reveal'd,
 ('Tis thus aspiring Dulness ever shines)
 Soft on her lap her Laureate Son reclines. 20
 Beneath her footstool Science groans in chains,
 And Wit dreads exile, penalties and pains.
 There foam'd rebellious Logic, gagg'd and bound ;
 There, stript, fair Rhet'ric languish'd on the ground ;
 His blunted arms by Sophistry are borne, 25
 And shameless Billingsgate her robes adorn.
 Morality, by her false guardians drawn,
 Chicane in furs, and Casuistry in lawn,

REMARKS.

v. 14. *To blot out order, and extinguish light.*] The two great ends of her mission ; the one in quality of daughter of Chaos, the other as daughter of Night. Order here is to be understood extensively, both as civil and moral ; the distinctions between high and low in society, and true and false in individuals : light as intellectual only, wit, science, arts.

v. 15. *Of dull and venal.*] The allegory continued ; *dull* referring to the extinction of light or science ; *venal* to the destruction of order and the truth of things.

Ibid.—*a new world.*] In allusion to the Epicurean opinion, that from the dissolution of the natural world into night and chaos, a new one should arise ; this the Poet alluding to, in the production of a new world, makes it partake of its original principles.

Gasps, as they straiten at each end the cord;
 And dies when Dulness gives her page the word. 30
 Mad Mathesis alone was unconfin'd,
 Too mad for mere material chains to bind:
 Now to pure space lifts her ecstatic stare,
 Now running round the circle, finds it square.
 But held in tenfold bonds the Muses lie, 35
 Watch'd both by Envy's and by Flatt'ry's eye:
 There to her heart sad Tragedy address
 The dagger, wont to pierce the tyrant's breast;
 But sober History restrain'd her rage,
 And promis'd vengeance on a barb'rous age. 40
 There sunk Thalia, nerveless, cold, and dead,
 Had not her sister Satire held her head.
 Nor could'st thou, Chesterfield! a tear refuse,
 Thou wept'st, and with thee wept each gentle Muse.

When, lo! a harlot form soft sliding by, 45
 With mincing step, small voice, and languid eye;
 Foreign her air, her robe's discordant pride
 In patch-work flutt'ring, and her head aside;
 By singing peers upheld on either hand,
 She tripp'd and laugh'd, too pretty much to stand;
 Cast on the prostrate Nine a scornful look, 51
 Then thus in quaint recitativo spoke:

O Cara! Cara! silence all that train;
 Joy to great Chaos! let Division reign:

IMITATIONS:
 v. 54. Joy to great Chaos!] *not belonging to the subject*
 "Joy to great Cæsar!" *not belonging to the subject*
 The beginning of a famous old song.

Chromatic tortures soon shall drive them hence, 55
Break all their nerves, and fritter all their sense:
One trill shall harmonize joy, grief, and rage,
Wake the dull Church, and lull the ranting Stage;
To the same notes thy son shall hum, or snore,
And all thy yawning daughters cry, *Encore*. 60
Another Phœbus, thy own Phœbus, reigns,
Joys in my jigs, and dances in my chains.
But soon, ah soon, rebellion will commence,
If music meanly borrows aid from sense:
Strong in new arms, lo! giant Handel stands, 65
Like bold Briareus, with an hundred hands;
To stir, to rouse, to shake the soul he comes,
And Joye's own thunders follow Mars's drums.
Arrest him, Empress, or you sleep no more—
She heard, and drove him to the Hibernian shore. 70
And now had Fame's posterior trumpet blown,
And all the nations summon'd to the throne:
The young, the old, who feel her inward sway,
One instinct seizes, and transports away.
None need a guide, by sure attraction led, 75
And strong impulsive gravity of head:
None want a place, for all their centre found,
Hung to the Goddess, and coher'd around.
Not closer, orb in orb, conglob'd are seen
The buzzing bees about their dusky queen. 80
The gath'ring number as it moves along,
Involves a vast involuntary throng,
Who gently drawn, and struggling less and less,
Roll in her vortex, and her pow'r confess.

Not those alone who passive own her laws, 85
But who, weak rebels, more advance her cause.

Whate'er of dunce in college or in town
Sneers at another, in toupee or gown;
Whate'er of mungril no one class admits,
A wit with dunces, and a dunce with wits. 90

Nor absent they, no members of her state,
Who pay her homage in her sons, the great;
Who false to Phœbus, bow the knee to Baal,
Or impious, preach his word without a call.
Patrons, who sneak from living worth to dead, 95
With-hold the pension, and set up the head;
Or vest dull Flatt'ry in the sacred gown,
Or give from fool to fool the laurel crown;
And (last and worst) with all the cant of wit,
Without the soul, the Muse's hypocrite. 100

There marcht the bard and blockhead side by side,
Who rhym'd for hire, and patronis'd for pride.
Narcissus, prais'd with all a parson's pow'r,
Look'd a white lily sunk beneath a show'r.

There mov'd Montalto with superior air; 105
His stretcht-out arm display'd a volume fair;

Courtiers and patriots in two ranks divide,
Through both he pass'd, and bow'd from side to side;
But as in graceful act, with awful eye,
Compos'd he stood, bold Benson thrust him by: 110

On two unequal crutches propt he came,
Milton's on this, on that one Johnson's name.

The decent Knight retir'd with sober rage,
Withdrew his hand, and clos'd the pompous page:

But (happy for him as the times went then) 115
 Appear'd Apollo's may'r and aldermen,
 On whom three hundred gold-capt youths await,
 To lug the pond'rous volume off in state.

When Dulness, smiling—“Thus revive the wits!
 But murder first, and mince them all to bits; 120
 As erst Medea (cruel, so to save!)
 A new edition of old Æson gave;
 Let standard authors thus, like trophies borne,
 Appear more glorious as more hack'd and torn.
 And you my Critics! in the chequer'd shade, 125
 Admire new light thro' holes yourselves have made.
 Leave not a foot of verse, a foot of stone,
 A page, a grave, that they can call their own;

REMARKS.

v. 115, &c.] These four lines were printed in a separate leaf by Mr. Pope, in the last edition which he himself gave of the *Dunciad*, with directions to the printer to put this leaf into its place, as soon as Sir T. H.'s *Shakespeare* should be published.

VARIATIONS.

v. 114.] What! no respect, he cry'd, for Shakespeare's page?

IMITATIONS.

v. 126. *Admire new light, &c.*]

“The soul's dark cottage, batter'd and decay'd,
 “Lets in new light through chinks that time has made.”

Waller.

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 “Lets in new light through chinks that time has made.”

Waller.

But spread, my Sons, your glory thin or thick,
 On passive paper, or on solid brick. 130
 So by each bard an alderman shall sit,
 A heavy lord shall hang at ev'ry wit,
 And while on Fame's triumphal car they ride,
 Some slave of mine be pinion'd to their side."

Now crowds on crowds around the Goddess press,
 Each eager to present the first address. 136
 Dunce scorning dunce beholds the next advance,
 But fop shows fop superior complaisance.
 When lo! a spectre rose, whose index-hand
 Held forth the virtue of the dreadful wand; 140
 His beaver'd brow a birchin garland wears,
 Dropping with infants' blood and mothers' tears,
 O'er ev'ry vein a shudd'ring horror runs,
 Eton and Winton shake through all their sons.
 All flesh is humbled, Westminster's bold race 145
 Shrink, and confess the genius of the place:
 The pale-boy senator yet tingling stands,
 And holds his breeches close with both his hands.

Then thus: Since man from beast by words is
 known,

Words are man's province, words we teach alone. 150
 When reason doubtful, Like the Samian letter,
 Points him two ways, the narrower is the better.
 Plac'd at the door of Learning, youth to guide,
 We never suffer it to stand too wide.

IMITATIONS.

v. 142. *Dropping with infants' blood, &c.]*

"First Moloch, horrid king, besmear'd with blood
 "Of human sacrifice and parents' tears." *Milt.*

To ask, to guess, to know, as thy commence, 155
As Fancy opens the quick springs of sense,
We ply the memory, we load the brain,
Bind rebel Wit, and double chain on chain,
Confine the thought, to exercise the breath,
And keep them in the pale of words till death, 160
Whate'er the talents, or howe'er design'd,
We hang one jingling padlock on the mind:
A poet the first day he dips his quill;
And what the last? a very poet still.
Pity! the charm works only in our wall,
Lost, lost too soon in yonder House or Hall, 165
There truant Wyndham ev'ry muse gave o'er,
There Talbot sunk, and was a wit no more!
How sweet an Ovid Murray, was our boast!
How many Martials were in Pult'ney lost! 170
Else sure some bard, to our eternal praise,
In twice ten thousand rhyming nights and days,
Had reach'd the work, the All that mortal can,
And South beheld that masterpiece of man.
Oh (cry'd the Goddess) for some pedant reign!
Some gentle James, to bless the land again, 176
To stick the doctor's chair into the throne,
Give law to words, or war with words alone,
Senates and courts with Greek and Latin rule,
And turn the counsel to a grammar-school! 180
For sure if Dulness sees a grateful day,
'Tis in the shade of arbitrary sway.
O! if my sons may learn one earthly thing,
Teach but that one, sufficient for a king;

That which my priests, and mine alone, maintain,
 Which, as it dies, or lives, we fall, or reign: 186
 May you, my Cam, and Isis, preach it long!
 "The right divine of kings to govern wrong."
 Prompt at the call, around the Goddess roll
 Broad hats, and hoods, and caps, a sable shoal: 190
 Thick and more thick the black blockade extends,
 A hundred head of Aristotle's friends,
 Nor wert thou, Isis! wanting to the day.
 [Though Christ-church long kept prudishly away.]
 Each staunch Polemic, stubborn as a rock, 195
 Each fierce Logician, still expelling Locke,
 Came whip and spur, and dash'd thro' thin and thick
 On German Crouzaz, and Dutch Burgersdyck.
 As many quit the streams that murm'ring fall
 To lull the sons of Marg'ret and Clare-hall, 200
 Where Bentley late tempestuous wont to sport
 In troubled waters, but now sleeps in Port.
 Before them march'd that awful Aristarch;
 Plow'd was his front with many a deep remark:
 His hat, which never veil'd to human Pride, 205
 Walker with reverence took, and laid aside.
 Low bow'd the rest: he, kingly, did but nod;
 So upright Quakers please both man and God.

REMARKS.

v. 196.—*still expelling Locke.*] In the year 1703 there was a meeting of the heads of the University of Oxford to censure Mr. Locke's Essay on Human Understanding, and to forbid the reading it. See his Letters in the last edit.

Mistress ! dismiss that rabble from your throne :
 Avaunt——is Aristarchus yet unknown ? 210
 Thy mighty scholiast, whose unweary'd pains
 Made Horace dull, and humbled Milton's strains.
 Turn what they will to verse, their toil is vain,
 Critics like me shall make it prose again. 214
 Roman and Greek grammarians ! know you better ;
 Author of something yet more great than letter ;
 While tow'ring o'er your alphabet, like Saul,
 Stands our Digamma, and o'ertops them all.
 'Tis true, on words is still our whole debate,
 Dispute of *me* or *te*, of *aut* or *at*. 220
 To sound or sink in *cano*, O or A,
 Or give up Cicero to C or K.
 Let Freind affect to speak as Terence spoke,
 And Alsop never but like Horace joke :

REMARKS.

v. 223, 224. *Freind—Alsop.*] Dr. Robert Freind, master of Westminster-school, and canon of Christ-church—
 Dr. Anthony Alsop, a happy imitator of the Horatian style.

IMITATIONS.

v. 207. *He, kingly, did but nod.*]

“——He, kingly from his state

“Declin'd not.”—

Milton.

v. 210. — *is Aristarchus yet unknown ?*

“Sic notus Ulysses ?”

Virg.

“Dost thou not feel me, Rome ?”

Ben Jonson.

v. 215. *Roman and Greek grammarians, &c.*] Imitated from Propertius, speaking of the Æneid,

“Cedite, Romani scriptores, cedite Graji !

“Nescio quid majus nascitur Iliade.”

For me, what Virgil, Pliny may deny, 225
 Manilius or Solinus shall supply:
 For Attic phrase in Plato let them seek,
 I poach in Suidas for unlicens'd Greek.
 In ancient sense if any needs will deal,
 Be sure I give them fragments, not a meal; 230
 What Gellius or Stobæus hash'd before,
 Or chew'd by blind old scholiasts o'er and o'er,
 The critic eye, that microscope of wit,
 Sees hairs and pores, examines bit by bit.
 How parts relate to parts, or they to whole, 235
 The body's harmony, the beaming soul,
 Are things which Kuster, Burman, Wasse shall see
 When men's whole frame is obvious to a flea.
 Ah, think not, Mistress! more true Dulness lies
 In Folly's cap, then Wisdom's grave disguise. 240
 Like buoys, that never sink into the flood,
 On Learning's surface we but lie and nod.
 Thine is the genuine head of many a house,
 And much divinity without a Nōs.
 Nor could a Barrow work on ev'ry block, 245
 Nor has one Atterbury spoil'd the flock.

REMARKS.

v. 228, &c. *Suidas, Gellius, Stobæus.*] The first a dictionary-writer, a collector of impertinent facts and barbarous words; the second a minute critic; the third an author who gave his common-place book to the Public, where we happen to find much mince-meat of old books.

v. 245, 246. *Barrow—Atterbury.*] Isaac Barrow, Master of Trinity, Francis Atterbury Dean of Christ-church, both great geniuses and eloquent preachers; one more

Book I

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See! still thy own, the heavy canon roll,
And metaphysic smokes involve the pole.
For thee we dim the eyes, and stuff the head
With all such reading as was never read: 250
For thee explain a thing till all men doubt it,
And write about it, Goddess, and about it:
So spins the silk-worm small its slender store,
And labours till it clouds itself all o'er.

What though we let some better sort of fool 255
Thrid ev'ry science, run through ev'ry school?
Never by tumbler through the hoops was shown
Such skill in passing all, and touching none.
He may indeed (if sober all this time)
Plague with dispute, or persecute with rhyme. 260
We only furnish what he cannot use,
Or wed to what he must divorce, a Muse:
Full in the midst of Euclid dip at once,
And petrify a genius to a dunce:
Or set on metaphysic ground to prance, 265
Show all his paces, not a step advance.
With the same cement, ever sure to bind,
We bring to one dead level ev'ry mind:
Then take him to develope, if you can,
And hew the block off, and get out the man. 270

REMARKS.

conversant in the sublime geometry, the other in classical learning; but who equally made it their care to advance the polite arts in their several societies.

But wherefore waste I words ? I see advance
Whore, pupil, and lac'd governor from France.
Walker ! our hat——nor more he deign'd to say,
But, stern as Ajax' spectre strode away.

In flow'd at once a gay embroider'd race, 275
And titt'ring push'd the pedants off the place:
Some would have spoken, but the voice was drown'd
By the French horn, or by the op'ning hound.
The first came forwards with an easy mien,
As if he saw St. James's and the Queen. 280
When thus the attendant Orator begun;
Receive, great Empress ! thy accomplish'd son :
Thine from the birth, and sacred from the rod,
A dauntless infant ! never scar'd with God.
The sire saw, one by one, his virtues wake ; 285
The mother begg'd the blessing of a rake.
Thou gav'st that ripeness which so soon began,
And ceas'd so soon, he ne'er was boy nor man,
Through school and college, thy kind cloud o'ercast,
Safe and unseen the young Æneas past : 290
Thence bursting glorious, all at once let down,
Stunn'd with his giddy larum half the town.
Intrepid then, o'er seas and lands he flew ;
Europe he saw, and Europe saw him too.
There all thy gifts and graces we display, 295
Thou, only thou, directing all our way !

IMITATIONS.

v. 284. *A dauntless infant ! never scar'd with God.*]
“——sine Dīs animosus Infans.” Hor.

To where the Seine, obsequious as she runs,
 Pours at great Bourbon's feet her silken sons ;
 Or Tyber, now no longer Roman, rolls,
 Vain of Italian arts, Italian souls : 300
 To happy convents, bosom'd deep in vines,
 Where slumber abbots, purple as their wines :
 To isles of fragrance, lily-silver'd vales,
 Diffusing languor in the panting gales :
 To lands of singing, or of dancing slaves, 305
 Love-whisp'ring woods, and lute-resounding waves.
 But chief her shrine where naked Venus keeps,
 And Cupids ride the Lion of the deeps ;
 Where, eas'd of fleets, the Adriatic main
 Wafts the smooth eunuch and enamour'd swain. 310
 Led by my hand, he saunter'd Europe round,
 And gather'd ev'ry vice on Christian ground ;
 Saw ev'ry court, heard ev'ry king declare
 His royal sense, of op'ras or the fair ;
 The stews and palace equally explor'd, 315
 Intrigu'd with glory, and with spirit whor'd ;
 Try'd all *bors-d'œuvres*, all *liqueurs* defin'd,
 Judicious drank, and greatly-daring din'd ;

REMARKS.

v. 307. *But chief, &c.*] These two lines, in their force of imagery and colouring, emulate and equal the pencil of Rubens.

v. 308. *And Cupids ride the Lion of the deeps.*] The winged Lion, the arms of Venice. This republic was heretofore the most considerable in Europe for her naval force, and the extent of her commerce ; now illustrious for her Carnivals.

Dropt the dull lumber of the Latin store,
 Spoil'd his own language, and acquir'd no more ;
 All classic learning lost on classic ground ; 321
 And last turn'd Air, the echo of a sound !
 See now, half-cur'd, and perfectly well bred,
 With nothing but a solo in his head ;
 As much estate, and principle, and wit, 325
 As Jansen, Fleetwood, Cibber shall think fit ;
 Stol'n from a duel, follow'd by a nun,
 And, if a borough choose him, not undone ;
 See, to my country happy I restore
 This glorious youth, and add one Venus more. 330
 Her too receive, (for her my soul adores)
 So may the sons of sons of sons of whores,
 Propthine, O Empress ! like each neighbour throne,
 And make a long posterity thy own.
 Pleas'd, she accepts the hero, and the dame, 335
 Wraps in her veil, and frees from sense of shame.
 Then look'd, and saw a lazy lolling sort,
 Unseen at church, at senate, or at court,

REMARKS.

v. 326.—Jansen, Fleetwood, Cibber.] Three very eminent persons, all managers of plays ; who, though not governors by profession, had, each in his way, concerned themselves in the education of youth, and regulated their wits, their morals, or their finances, at that period of their age which is the most important, their entrance into the polite world. Of the last of these, and his talents for this end, see Book I. ver. 199, &c.

IMITATIONS.

v. 332. So may the sons of sons, &c.]

“ Et nati natorum, et qui nascentur ab illis.” *Virg.*

Of ever-listless loit'ers, that attend
 No cause, no trust, no duty, and no friend. 340
 There too, my Paridell! she mark'd thee there,
 Stretch'd on the rack of a too easy chair,
 And heard thy everlasting yawn confess
 The pains and penalties of idleness.
 She pity'd! but her pity only shed 345
 Benigner influence on thy nodding head.

But Annius, crafty seer, with ebon wand,
 And well-dissembled em'rald on his hand,
 False as his gems, and canker'd as his coins,
 Came, crown'd with capon, from where Pollio dines.
 Soft, as the wily fox is seen to creep, 351
 Where bask on sunny banks the simple sheep,
 Walk round and round, now prying here, now there,
 So he, but pious, whisper'd first his pray'r.

Grant, gracious Goddess! grant me still to cheat!
 O may thy cloud still cover the deceit! 356
 Thy choicer mists on this assembly shed,
 But pour them thickest on the noble head.

IMITATIONS.

v. 342. *Stretch'd on the rack—
 And beard, &c.]*

"Sedet, æternumque sedebit!"

"Infelix Theseus, Phlegyasque miserrimus omnes

"Admonet."

Virg.

v. 355. —grant me still to cheat!

O may thy cloud still cover the deceit!]

"Da, pulchra Laverna,

"Da mihi fallere—

"Noctem peccatis et fraudibus objice nubem." *Hor.*

So shall each youth, assisted by our eyes,
 See other Cæsars, other Homers rise; 360
 Thro' twilight ages hunt th' Athenian fowl,
 Which Chalcis gods, and mortals call an owl.
 Now see an Attys, now a Cecrops clear,
 Nay, Mahomet! the pigeon at thine ear;
 Be rich in ancient brass, tho' not in gold, 365
 And keep his lares, tho' his house be sold;
 To headless Phœbe his fair bride postpone,
 Honour a Syrian prince above his own;
 Lord of an Otho, if I vouch it true; 369
 Bless'd in one Niger, till he knows of two. [nawn'd,
 Mummius o'erheard him; Mummius, fool re-
 Who like his Cheops, stinks above the ground,
 Fierce as a startled adder, swell'd, and said,
 Rattling an ancient sistrum at his head:
 Speak'st thou of Syrian princes? traitor base!
 Mine, Goddess! mine is all the horned race. 376
 True, he had wit to make their value rise;
 From foolish Greeks to steal them, was as wise;
 More glorious yet, from barb'rous hands to keep,
 When Sallee rovers chas'd him on the deep. 380
 Then taught by Hermes, and divinely bold,
 Down his own throat he risk'd the Grecian gold,
 Receiv'd each demigod, with pious care,
 Deep in his entrails—I rever'd them there,

IMITATIONS.

v. 383. *Receiv'd each demigod*

“Emissumque ima de sede Typhoea terrae

“Coelitibus fecisse metum; cunctosque dedisse,

I bought them, shrowded in that living shrine, 383
And, at their second birth, they issue mine.

Witness great Ammon! by whose horns I swore,
(Reply'd soft Annis) this our paunch before
Still bears them, faithfull! and that thus I eat,
Is to refund the medals with the meat. 396
To prove me, Goddess! clear of all design,
Bid me with Pollio sup as well as dine:
There all the learn'd shall at the labour stand,
And Douglas lend his soft obstetric hand.

The Goddess smiling seem'd to give consent; 395
So back to Pollio hand in hand they went.
Then thick as locusts black'ning all the ground,
A tribe, with weeds and shells fantastic crown'd,
Each with some wondrous gift approach'd the Pow'r,
A nest, a toad, a fungus, or a flow'r. 400
But far the foremost, two, with earnest zeal,
And aspect ardent, to the throne appeal.

The first thus open'd: Hear thy suppliant's call,
Great Queen, and common mother of us all!
Fair from its humble bed I rear'd this flow'r, 405
Suckl'd, and cheer'd, with air, and sun, and show'r.

IMITATIONS.

"Terga fugae: donec fessos Egyptia tellus

"Coeperit." ——— Ovid.

v. 405, &c. Fair from its humble bed, &c. — nam'd it

Caroline!

Each maid cry'd, Charming! and each youth Divine!

Now prostrate! dead! behold that Caroline:

No maid cries charming! and no youth divine!]

Soft on the paper ruff its leaves I spread,
 Bright with the gilded button tip its head.
 Then thrō'd in glass, and nam'd it Caroline :
 Each maid cry'd, Charming! and each youth,
 Divine!

Did Nature's pencil ever blend such rays,
 Such vary'd light in one promiscuous blaze?
 Now prostrate I dead! behold that Caroline :
 No maid cries charming! and no youth divine!
 And lo the wretch! whose vile, whose insect lust
 Laid this gay daughter of the Spring in dust,
 Oh punish him, or to th' Elysian shades
 Dismiss my soul, where no carnation fades.
 He ceas'd, and wept. With innocence of mien
 Th' accus'd stood forth, and thus address'd the

Queen :
 Of all th' enamel'd race, whose silv'ry wing
 Waves to the tepid zephyrs of the spring,
 Or swims along the fluid atmosphere,
 Once brightest shin'd this child of heat and air.

IMITATIONS.

These verses are translated from Catullus, Epith.

- “ Ut flos in septis secretus nascitur hordis,
 “ Quam mulcet auræ, firmat Sol, educat imber,
 “ Multi illum pueri, multæ optavere puellæ :
 “ Idem quum tenui carptus defloruit ungui,
 “ Nulli illum pueri, nullæ optavere puellæ,” &c.

v. 421. *Of all th' enamel'd race.*] The Poet seems to have an eye to Spenser, *Muipopotmos*.

- “ Of all the race of silver-winged flies
 “ Which do possess the empire of the air.”

I saw, and started from its vernal bow'r 425
 The rising game, and chas'd from flow'r to flow'r;
 It fled, I follow'd; now in hope, now pain;
 It stopt, I stopt; it mov'd, I mov'd again;
 At last it fix'd, 'twas on what plant it pleas'd,
 And where it fix'd, the beauteous bird I seiz'd: 430
 Rose or carnation was below my care;
 I meddle, Goddess! only in my sphere.
 I tell the naked fact without disguise,
 And, to excuse it, need but shew the prize;
 Whose spoils this paper offers to your eye, 435
 Fair ev'n in death! this peerless butterfly.

My sons! (she answer'd) both have done your
 parts:

Live happy both, and long promote our arts;
 But hear a mother, when she recommends
 To your fraternal care our sleeping friends; 440
 The common soul, of Heaven's more frugal make,
 Serves but to keep fools pert, and knaves awake;
 A drowzy watchman, that just gives a knock,
 And breaks our rest, to tell us what's a clock.

VARIATIONS.

v. 441. *The common soul, &c.*] In the first edit. thus:
 Of souls the greater part, Heaven's common make,
 Serve but to keep fools pert, and knaves awake;
 And most but find that centinel of God,
 A drowsy watchman in the land of Nod.

IMITATIONS.

v. 427, 428. *It fled, I followed, &c.*]

“——— I started back;

“It started back; but pleas'd I soon return'd;

“Pleas'd it return'd as soon.”—

Mils.

Yet by some object ev'ry brain is stir'd, 445
 The dull may waken to a humming-bird;
 The most reclus'd, discreetly open'd find
 Congenial matter in the cockle-kind;
 The mind, in metaphysics at a loss,
 May wander in a wilderness of moss; 450
 The head that turns at superlunar things,
 Poiz'd with a tail, may steal on Wilkins' wings.

O! would the sons of men once think their eyes
 And reason giv'n them but to study flies!
 See nature in some partial narrow shape, 455
 And let the author of the whole escape;
 Learn but to trifle; or, who most observe,
 To wonder at their Maker, not to serve.

Be that my task (replies a gloomy clerk,
 Sworn foe to mystery, yet divinely dark; 460
 Whose pious hope aspires to see the day
 When moral evidence shall quite decay
 And dawns implicit faith, and holy lies,
 Prompt to impose, and fond to dogmatize.)
 Let others creep by timid steps, and slow, 465
 On plain experience lay foundations low,
 By common sense to common knowledge bred,
 And last, to Nature's cause thro' Nature led.

REMARKS.

v. 452. — *Wilkins' wings.*] One of the first projectors of the Royal Society, who, among many enlarged and useful notions, entertained the extravagant hope of a possibility to fly to the moon; which has put some volatile geniuses upon making wings for that purpose.

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All-seeing in thy mists, we want no guide,
Mother of arrogance, and source of pride! 470
We nobly take the high Priori road,
And reason downward, till we doubt of God:
Make Nature still encroach upon his plan,
And shove him off as far as e'er we can:
Thrust some mechanic cause into his place, 475
Or bind in matter, or diffuse in space:
Or, at one bound o'er-leaping all his laws,
Make God man's image, man the final Cause;
Find virtue local, all relation scorn,
See all in Self, and but for self be born: 480
Of nought so certain as our Reason still,
Of nought so doubtful as of Soul and Will.
Oh hide the God still more! and make us see
Such as Lucretius drew, a god like thee:
Wrapt up in self, a god without a thought, 485
Regardless of our merit or default.
Or that bright image to our fancy draw,
Which Theocles in raptur'd vision saw,
While thro' poetic scenes the Genius roves,
Or wanders wild in academic groves; 490
That Nature our society adores,
Where Tindal dictates, and Silenus snores.

Rous'd at his name, up-rose the bowzy sire,
And shook from out his pipe the seeds of fire;

REMARKS.

v. 492. *Silenus.*] Silenus was an Epicurean philosopher, as appears from Virgil, Ecl. vi. where he sings the principles of that philosophy in his drink.

Then snapt his box, and stroak'd his belly down;
 Rosy and rev'rend, tho' without a gown. 496
 Bland and familiar to the throne he came,
 Led up the youth, and call'd the Goddess Dame.
 Then thus: From priestcraft happily set free,
 Lo! ev'ry finish'd son returns to thee: 500
 First slave to words, then vassal to a name,
 Then dupe to party; child and man the same;
 Bounded by Nature, narrow'd still by art,
 A trifling head, and a contracted heart. 504
 Thus bred, thus taught, how many have I seen, 505
 Smiling on all, and smil'd on by a queen?
 Mark'd out for honours, honour'd for their birth,
 To thee the most rebellious things on earth:
 Now to thy gentle shadow all are shrunk,
 All melted down in pension, or in punk! 510
 So K*, so B** sneak'd into the grave,
 A monarch's half, and half a barlot's slave.
 Poor W** nipt in folly's broadest bloom,
 Who praises now? his chaplain on his tomb.
 Then take them all, oh take them to thy breast! 515
 Thy Magus, Goddess! shall perform the rest.

REMARKS.

v. 517. — *his cup* — *Which whoso tastes, &c.*] The cup of Self-love, which causes a total oblivion of the obliga-

IMITATIONS.

v. 518. *Which whoso tastes, forgets his former friends, — Sire, &c.*] Homer of the *Nepenthe*, *Odyss. IV.*

Αὐτὴν ἅρ' ἰς αἶνα βαλε φάρμακον, ἔνθεν ἔπινοο
 Νηπενθὲς τ' ἀχολὸν τι καὶ ἄν' ἐπὶ ληθὸν ἀπάσσαν.

With that a wizzard old his cup extends,
Which whoso tastes, forgets his former friends;
Sirè, ancestors, himself. One casts his eyes
Up to a star, and like Endymion dies: 520
A feather, shooting from another's head,
Extracts his brain, and principle is fled;
Lost is his God, his country, ev'ry thing,
And nothing left but homage to a king!
The vulgar herd turn off to roll with hogs, 525
To run with horses, or to hunt with dogs;
But, sad example! never to escape
Their infamy, still keep the human shape.

But she, good Goddess, sent to every child
Firm Impudence, or Stupefaction mild; 530
And straight succeeded, leaving Shame no room,
Cibberian forehead, or Cimmerian gloom.

Kind Self-conceit to some her glass applies,
Which no one looks in with another's eyes:
But as the flatt'rer or dependant paint, 535
Beholds himself a patriot, chief, or saint.

On others' int'rest her gay liv'ry flings,
Int'rest, that waves on party-colour'd wings:
Turn'd to the sun, she casts a thousand dyes,
And, as she turns, the colours fall or rise. 540

Others the Syren Sisters warble round,
And empty heads console with empty sound.

REMARKS.

tions of friendship or honour; and of the service of God or our country; all sacrificed to vain-glory, court-worship, or the yet meaner considerations of lucre and brutal pleasures. From ver. 520, to 528.

No more, alas! the voice of Fame they hear,
 The balm of Dulness trickling in their ear.
 Great C**, H**, P**, R**, K*, 545
 Why all your toils? your sons have learn'd to sing.
 How quick Ambition hastes to ridicule!
 The sire is made a peer, the son a fool.

On some, a priest succinct in amice white
 Attends; all flesh is nothing in his sight! 550
 Beeves, at his touch, at once to jelly turn,
 And the huge boar is shrunk into an urn:
 The board with spacious miracles he loads,
 Turns hares to larks, and pigeons into toads.
 Another (for in all what one can shine?) 555
 Explains the *sève* and *verdeur* of the vine.
 What cannot copious sacrifice atone?
 Thy truffles, Perigord! thy hams, Bayonne!
 With French libation, and Italian strain,
 Wash Bladen white, and expiate Hays's stain. 560
 Knight lifts the head; for what are crowds undone,
 To three essential partridges in one?
 Gone ev'ry blush, and silent all reproach,
 Contending princes mount them in their coach.
 Next bidding all draw near on bended knees,
 The Queen confers her titles and degrees. 566

REMARKS.

v. 560. — *Bladen—Hays.*] Names of gamesters. Bladen is a black man. Robert Knight, Cashier of the South-sea Company, who fled from England in 1720 (afterwards pardoned in 1742.)—These lived with the utmost magnificence at Paris, and kept open tables frequented by persons of the first quality of England, and even by princes of the blood of France.

Her children first of more distinguish'd sort,
Who study Shakespeare at the Inns of Court,
Impale a glow-worm, or vertu profess,
Shine in the dignity of F. R. S. 570
Some, deep Free-masons, join the silent race,
Worthy to fill Pythagoras's place :
Some botanists, or florists at the least,
Or issue members of an annual feast.
Nor past the meanest unregarded, one 575
Rose a Gregorian, one a Gormogon :
The last, not least in honour or applause,
Isis and Cam made Doctors of her Laws.

Then, blessing all, Go, children of my care !
To practice now from theory repair. 580
All my commands are easy, short, and full :
My Sons ! be proud, be selfish, and be dull.
Guard my prerogative, assert my throne :
This nod confirms each privilege your own.
The cap and switch be sacred to his Grace ; 585
With staff and pumps the Marquis leads the race ;
From stage to stage the licens'd Earl may run,
Pair'd with his fellow-charioteer, the Sun ;
The learned Baron butterflies design,
Or draw to silk Arachne's subtile line ; 590
The Judge to dance his brother serjeant call ;
The Senator at cricket urge the ball ;
The Bishop stow (pontific luxury !)
An hundred souls of turkeys in a pye ;
The sturdy Squire to Gallic masters stoop, 595
And drown his lands and manors in a soup.

Others import yet nobler arts from France,
 Teach kings to fiddle, and make senates dance.
 Perhaps more high some daring son may soar,
 Proud to my list to add one monarch more; 600
 And, nobly conscious princes are but things
 Born for first ministers, as slaves for kings,
 Tyrant supreme! shall three estates command,
And make one mighty Dunciad of the land!

More she had spoke, but yawn'd—All Nature
 nods:

What mortal can resist the yawn of gods? 606

Churches and Chapels instantly it reach'd;
 (St. James's first, for leaden G— preach'd;)
 Then catch'd the Schools; the Hall scarce kept
 awake;

The Convocation gap'd, but could not speak: 610

Lost was the Nation's sense, nor could be found;
 While the long solemn unison went round:

Wide, and more wide, it spread o'er all the realm;
 Ev'n Palinurus nodded at the helm:

The vapour mild o'er each Committee crept; 615

Unfinish'd treaties in each office slept;

And chiefless Armies doz'd out the campaign;

And Navies yawn'd for orders on the main.

O Muse! relate, (for you can tell alone,
 Wits have short memories, and dances none) 620

Relate who first, who last, resign'd to rest;

Whose heads she partly, whose completely blest;

What charms could faction, what ambition lull,

The venal quiet, and intrance the dull;

Till drown'd was Sense, and Shame, and Right, and
Wrong—

O sing, and hush the nations with thy song!

In vain, in vain—the all-composing hour
Resistless falls : the Muse obeys the pow'r.
She comes ! she comes ! the sable throne behold
Of Night primeval, and of Chaos old !
Before her Fancy's gilded clouds decay,
And all its varying rainbows die away.
Wit shoots in vain its momentary fires,
The meteor drops, and in a flash expires.
As one by one, at dread Medea's strain,
The sick'ning stars fade off the ethereal plain ;
As Argus's eyes, by Hermes' wand oppress,
Clos'd one by one to everlasting rest ;
Thus at her felt approach, and secret might,
Art after Art goes out, and all is night.
See sculking Truth to her old cavern fled,
Mountains of Casuistry heap'd o'er her head !

IMITATIONS.

v. 621. *Relate who first, who last, resign'd to rest :*

Whose heads she partly, whose completely blest.

“*Quem telo primum, quem postremum aspera Virgo*

Dejicis ? aut quot humi, morientia corpora fundis ?”

Virg.

v. 637. *As Argus' eyes, &c.]*

“*Et quamvis sopor est oculorum parte receptus,*

“*Parte tamen vigilat—*

“*—Vidit Cyllenius omnes*

“*Succubuisse oculos,*” &c.

Ovid, Met. II.

Philosophy, that lean'd on Heav'n before,
 Shrinks to her second cause, and is no more.
 Physic of Metaphysic begs defence, 645
 And Metaphysic calls for aid on Sense!
 See Mystery to Mathematics fly!
 In vain! they gaze, turn giddy, rave, and die.
 Religion, blushing, veils her sacred fires,
 And unawares Morality expires. 650
 Nor Public flame, nor Private, dares to shine;
 Nor human spark is left, nor glimpse Divine!
 Lo! thy dread empire, Chaos! is restor'd;
 Light dies before thy uncreating word:
 Thy hand, great Anarch! lets the curtain fall; 655
 And universal Darkness buries All.

VARIATIONS.

v. 643.] In the former edit. it stood thus:

Philosophy, that reach'd the heav'n's before,

Shrinks to her hidden cause, and is no more.

And this was intended as a censure of the Newtonian philosophy. For the Poet had been misled by the prejudices of foreigners, as if that philosophy had recurred to the occult qualities of Aristotle. This was the idea he received of it from a man educated much abroad, who had read every thing, but every thing superficially. Had his excellent friend, Dr. A. been consulted in this matter, it is certain that so unjust a reflection had never discredited so noble a Satire. When I hinted to him how he had been imposed upon, he changed the lines with great pleasure, into a compliment (as they now stand) on that divine genius, and a satire on the folly by which he, the Poet himself, had been misled.

END OF THE DUNCIAD.



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